

JUNE 1963

50c

FAMOUS **MONSTERS** OF FILMLAND

THIS ISSUE—
**MOST UNUSUAL
FRANKENSTEIN
PHOTO EVER!**

FINAL CHAPTER!
**SON OF
KONG**

EXCLUSIVE
INTERVIEW
**KARLOFF
SPEAKS**
TO OUR READERS!



THE ACKERMONSTER STRIKES!



KARLOFF & Forloff

LORRY & Furry



When chills are filmed, he is there.

When stars appear, he is there.

Here—there—everywhere . . . the man of a thousand places . . . disguised as a camera or a microphone . . . sometimes a human being . . . Effay the Terrible, the Horrible, Ackermanster, edits FAMOUS MONSTERS by night while by day (as evidenced above) he is busy buzzing hither, thither—and even yither!—to scoop the world on horrorama & monster drama.

Now celebrating its 5th Year of publication, FA-



Comparing PRICES

MOUS MONSTERS here gives you a peek at the personalities interviewed for features in near future issues.

In this All-Star Issue you'll find a stellar selection of material about Bela Lugosi, Ray Harryhausen, Dracula, Boris Karloff and a Karloff-load of other fantastic fotos, facts, fiction, film news & features (don't miss our third by Robert Bloch!) to amuse, thrill, entertain & even (feeling no pain) instruct you in the Wonderful World of Indestructible Monsters.

inside darkest ackerman



ACKERMONSTER

Friday the 13th . . . Am I going mad? In the 5 year history of FAMOUS MONSTERS I've scrupulously accepted every challenge, every dare, published every "you'll-never-have-the-guts-to-run-this" letter that I've received—and still writers come up every once in awhile with the same tried old approach. I'm sick & tired of being baited by sicknicks. The latest (who shall be nameless) concludes with the usual "Because of this letter's content I'm sure it will never see print." This particular grifter should know better because he must have been reading the magazine for the past 5 years as he refers to "FM's whole horrible history of 22 crummy issues" and therefore should have been aware of how many "Oare" John letters we have published. He calls the magazine stupid, the lizard remake of THE LOST WORLD the best of the prehistoric animal movies (making KING KONG look sick), the filmbook idea lousy, BRIDE OF FRANKENSTEIN filmbook too long & detailed (should, in his opinion, have been replaced by an article on MISSILE TO THE MOON—the best space film he's seen in years); considers Karloff's greatest portrayal to be in ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE not as the Frankenstein monster, questions the inclusion of an obituary for Chas. Laughton when none was published for Lou Costello, etc. etc. etc. Highly opinionated tho they are, it is not these offbeat opinions that upset me for they are more than offset (in a ratio of hundreds to one) by completely opposite evaluations. In other words, the vast majority of writers agree that MISSILE TO THE MOON missed its mark by a couple of million miles & should only be mentioned in the same breath (halitusis) with CAT WOMEN OF THE MOON & FIRE MAIDENS OF OUTER SPACE; that the filmbook innovation is a sensation; lizards make lousy substitutes for dinosaurs; the Laughton obituary was appreciated; etc. No, what irked & ired me was the insult to my motivations and, indirectly, the intelligence of FM's audience by his expression of this incredibly naive notion: "I agree implicitly with the Nebraska reader that your magazine must indeed be Communist inspired. With this letter no doubt comes your weekly paycheck in American money

from Premier Krushchev (sic) himself. After all, are you not his foremost agent?"

Friends, if I was the foremost agent of Mr. K., I'd be one of the five most sought after individuals for interview by the FBI. (And I don't mean the Fantasy Bureau of Investigation.)

The only Mr. K. that I'd care to be the foremost agent for would be Mr. Karloff.

Mr. Khrushchev might not appreciate my accuser's misspelling of his name but I seriously doubt this slight slight to Mr. Soviet will ever come to his attention. In fact, I would be very surprised indeed if anyone in Russia even knows of the existence of FAMOUS MONSTERS.

My "daring" young critic is very likely a teenager. That hurts because while he was probably still in a cradle, I—no war lover any more than my dear young brother Alden who lost his life in his 20th year in the Battle of the Bulge—I was serving 3 years 5 months 29 days in the Army, from which I was honorably discharged as a Staff Sergeant, so that you could all grow up to read FAMOUS MONSTERS in English instead of (Hitler's plan) German or (the Emperor's plan) Japanese. Of course now, nearly a generation later, some of my best friends are German & Japanese, and for all anyone knows in another 20 years the USA & USSR might again be friends and the enemies of the 1980's would be the Transylvandals of Vampirania (the blood-sucking beasts)—would you want your daughter to be bitten by one?

Anyway . . . I find such foolishness irritating, ironic and—infinitely unnecessary. Before I became too successful with 100% of myself to devote myself any longer to the literary lives of 100 other people for 10% of their paychecks, I was an agent, but of science fiction & fantasy, not the Kremlin. I tried to penetrate the Twilight Zone, not the Iron Curtain. Sometimes I ran in the red but one thing is certain: at no time have I as editor of FAMOUS MONSTERS (or SPACEMEN or anything else) ever received one red cent from Russia.

Friday the 14th . . . Dear Olary: Yesterday I blew my top. Do you blame me?

Sincerely
Ferry



FANG MAIL

PRIZES THIS ISSUE to TOM BOARDMAN of Crystal Lake, Ill.; WILFRED HEALEY of Hollywood, Calif.; and THEODORE VERNON STEIN II of N. Muskegon, Mich. Each has been sent a free copy of FILMINDEX, a publication published in Norway (in English) listing 374 fantasy, horror & sci-fi films produced in the USA before 1960. The index also contains pictures (drawn) from INVASION OF THE SAUCER MEN, Voodoo Woman, BLOOD OF DRACULA and THE SHE-CREATURE. Anticipating inquiries, we understand the only outlet for the index in America is from Mr. Robert Benson of 915 So. Sherbourne Dr., Los Angeles 35, Calif., who offers to supply them at \$1 per copy.

HEALEY'S COMMENT

(On Ben's Comet)

I have just finished my first look thru the Apr. issue and I must say I find the entire issue well above even Mr. Ackerman's usual standard of excellence. The 2 things which impressed me most were the Wm. Nolan article on Karloff and the news of EJA's interview-coming with Mr. K. If the interview hasn't already been done too late, but next time may I submit a couple of questions? On ask Karloff about the change in make-up of the monster in the original FRANKENSTEIN; why he didn't play THE INVISIBLE MAN, WEREWOLF OF LONDON, PHANTOM OF THE OPERA; how he enjoyed playing Col. March of Scotland Yard in the British TV series of that name; and why some bright TV producer doesn't ask him to re-create Fu Manchu on the small screen? A few errors in the issue—pg. 11, the captions were reversed under the 2 small shots of Laughton: the one at the left is Dr. Moreau, the one on the right is from THE OLD DARK HOUSE. Pg. 18—the shot of Karloff top left is actually from the 1935 Universal version of THE RAVEN which also co-starred Lugosi. Pg. 21 finds Mr. Karloff's memory to be somewhat faulty, re. OLD DARK HOUSE, unless he was misquoted. "I murdered a goodly number of innocent souls during the course of the film as I recall." In fact, he didn't murder anyone the he managed to terrify most of the cast at one time or another. No one is killed in the film unless we assume that the little old man is killed in his fall from the balcony during his frenzied fight with Melvyn Douglas. We merely see Karloff, suddenly subdued, tenderly pick up the old man

& carry his limp form upstairs. No more carsing, honestly. The Oracula-Lugosi article is really excellent & whets the appetite for more of the same. You know, even today, seeing DRACULA on TV with all the attendant irritants of commercials & cuts, this film holds up well. The Gothic atmosphere still comes over. By the way, is there any truth to the rumor that the trio of pg. 58 are the Ritz Bros. in their first film? (What, you didn't recognize Baby Jane and her James-faced sisters?)

WILFRED HEALEY
HOLLYWOOD, CALIF.

PEGGED BY PEGGY

I know the name of the girl in the picture with Martin Stephens on p. 13 of the Feb. '63 issue. She is June Cowell. I hope I'm correct. She's my cousin.

PEGGY COWELL
GREENBELT, MARYLAND

MIDWICH CUCKOO: JUNE COWELL?



HAIR STYLE BY JOAN JOHNSTONE

WELCOME REMARKS FROM A SERIOUS READER

I am 15 years old & am an average student. I am not usually considered of low mentality so I have no excuse for reading FAMOUS MONSTERS other than that it is a great magazine. I remember when I got my first copy, I had been buying other monstozines (the inferior type). Well, I was sitting on the school bus when I looked up & saw a boy reading an old battered magazine with torn pages & no cover. I asked

him to let me look at it. It was a copy of FM. No. 16, I got so absorbed in Bloch's article that I got off the bus with the boy's magazine. I never gave it back, now I always buy 2 copies of each issue. Hi-fives & lo-lifes from back issues: No. 9—PHANTOM article great, master cartoons—ugh! No. 10—Bloch was superb. No. 11—Jim Warren's answer to Sid Brown's letter was great. It was good to hear someone stick up for FM. "Son of Mr. Munster" was great, best article in that issue. No. 12—"Inside Darkest Acol" undoubtedly best review section of any magazine, giving credit where due & not afraid to criticize. "The Thing from Another World" great—good condensation. No. 13—You showed a still from a picture called THE SPLIT—was this later retitled THE MANSTER? (Yes.) "Rocket to the Rue Morgue" was sensational. Really seems Wendayne Wahman is leading authority on Imaginimorphs. When are we going to see more of her? (Ms. neckline she goes in the Black Lagoon.) Have you got them? (GWANGI is coming!) "Horror's Hottest Newcomer" fair; Burns, in my opinion, is a poor man's monster. Haydock's "Beasts of Tarzan" fair, Bloch's "Debate" fair. No. 14—Cover, "Inside Ackerman," PIT & PENNULUM, "Flashy Gordon" all good; Dick Smith's "Way Out Hunchback" great. Wendayne Wahman almost or maybe as good as Bloch. No. 15—"I Was A Tin Ageing, silly, stupidest article in the career of FM. Robot" was the most stupid, ridiculous, sickening "Return of the Barn" crummy; I almost burned the magazine. No. 16—Bloch's "Clown at Midnite" sensational; really a top rate article. Lon Chaney Shall Not Die was supreme. No. 17—"Inside Act" good as usual. What happened to the plan for the Ace Book, a collection of monster articles & pix 200 pages thick? (Turned into our Yearbook, giving better display to the fobs in the larger size.) Harryhausen's JASON sketches sensational. "Inside Darkest Acol" best yet. YEARBOOK—"Kongidentially Yours," wow, wow, I didn't know what to say when I saw this article. It was so great I didn't even mind the puns. Checkful of facts & information, px sensational. Karloff & Lugosi articles good. "The Frankenstein Story" just too good for No. 19—Like enlarged Fang Mail section. THE words. MUMMY extra great. Best issue ever! HEAD—what are horror movies coming to? MOTHRA—cheap & crummy. "The Prehistoric

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FAMOUS MONSTERS OF FILMLAND

JUNE, 1963 Vol. 5, No. 2

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DEDICATION:
To CLARENCE WILKINSON
Whose Unstinted Co-
operation with FM
in turn benefits
All Feature-Film Fans



- 4 FANG MAIL**
Post Mortems on Past Issues
- 9 GOTHIC AWARD FOR FJA**
A Proud Moment in FM's Career
- 10 NOW FEAR THIS**
Film Chills to come in the summer months ahead
- 18 PREVIEW: THE BLACK ZOO**
Animal Horror uncaged by enraged Michael Gough
- 21 THESE WERE THEIR LIVES**
"Silver Threats Among the Gold"—a Werewolf's Tale with
an O. Henry (Hull) ending
- 22 ROBERT BLOCH**
FM's own favorite "psycho"list of the cinema back yet
again with more of his Blochiavellian brand of opinion
- 28 FILMBOOK**
DRACULA . . . and His Descendants. Part 2—Conclusion.
Son, Daughter, Brides, Return, Etc.—with Exclusive Ma-
terial from the Scrapbook of BELA LUGOSI
- 44 SCOOP!**
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- 55 MYSTERY PHOTO**
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- 56 THE KING and i**
BK interviewed for FM by fja
- 62 YOU AXED FOR IT**
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- 66 PREVIEW No. 2: DAY OF THE TRIFFIDS**
An Advance Look at the perambulating plants that remorse-
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- 70 GRAVEYARD EXAMINER**
Fiendom's Original Noosepaper, with Haunt Ads, Club
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- 76 HIDDEN HORROR**
Firstime in any filmonsterzine: not 1 scene but 2 from 7
FOOTPRINTS TO SATAN!
- 77 MYSTERY LINES QUIZ**
How do you score on the Scare Test?

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DRAWN BY
[Signature]



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Box 8573 Philadelphia 38, Pa.

FANG MAIL

continued from
page 4

"Story" sensational; FIA excels in this article. "Shocklist" informative. "The Lorre Story" super sensational, just what I had been waiting for; lots of good pix & lots of interesting tex. No. 20—Weird Award very good idea and FM chose well this time. "Carradine" sensational, "Son of Kong" tremendously sensational. I don't want to seem to be bragging but this letter that you are reading contains 2,706 words. (No other letter can make that statement. We couldn't run all the words but used a representative selection.)

JIM ADAMS

CHARLOTTE, NC.

MARILYN FROST



WATCH OUT FOR FROST-BITE!

CAPSULE COMMENTS

My only objection to FM is that you have gotten past the improving stage & are now getting boring—JOHN D. BERRY, Bronxville, NY. I have been reading your mag ever since 1958. I have seen how FM has changed thru its 5 years of existence. I think now it is taking a turn for the worse. You have made one terrible mistake throughout your entire 22d issue—it "Fetish of Kong," "Dean of Horror Directors" and the DRACULA article you make your entire story from quotes. Who is interested in what other people think? (Other people, usually; otherwise, why Fang Mail?)—RICHARD BUSCH, Long Island City, NY. I write you a lot—why not publish one of my letters?—STUART KERESTAN, Kearny, NJ. Judging by the way you wrote about "Monster Kicks on Route 66," I can believe the statement about your not seeing it. It wasn't long enough & second of all the fotos were terrible! The worst article since "Son of Mad Labs."—RANDY MARCOS, Minneapolis, Minn. "Monster Kicks on Route 66" was a very good article. It brought back pleasant (?) memories of that memorable monster episode. I pity any monster fan who missed it.—DAVID AGUINO, Baltimore, Maryland.

ROUTE SIXTY-SICK

I didn't at all like your "Monster Kicks on

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THE MOON MAID
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THE MOON MEN

THE MOON MEN
EDGAR RICE BURROUGHS



AT THE EARTH'S CORE

AT THE
EARTH'S CORE
EDGAR RICE BURROUGHS



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Route 66" story. It was a downright insultingly stupid article. The show itself was a real letdown, a zero, from start to finish; and that part where Chaney as the wolfman delivered coffee to a sickeningly unlightened Marlene Halls was so bad it was embarrassing. What I'm saying is this: the show didn't deserve mention in FM, especially such a big buildup. If FM were a newsmagazine like TIME, and our publication called TOMB covered the weekly events of television & imagi-movies, it might be possible with more frequency & accuracy than now to preview & review TV and theatrical presentations. But when there is a lapse of perhaps 8 weeks between the time something is written & something is read—sometimes as much as 3 months or more—it is a perpetual & perplexing problem and, as in your case, vexing one, to keep news from growing stale & to cope with the film or video production on which we have stills & studio information & nothing else to go on. Naturally any publicity puff handed out by a motion picture co. or TV station is going to praise the product & attempt to persuade one in advance that this particular production is on my account to be missed. To make matters worse, my life being as crowded & complicated as it is, I wasn't even sure if when the time came I'd get to see the monster episode of "Route 66." At the time I was attending the World Science award that Karloff, Lorre & Chayey Jr. were Fiction Convention in Chicago and the word got in town acting in the episode, there was quite a bit of excitement generated among Robert Bloch, Jim Holland, Dave Kell, Bob Greenberg, Bill Obagi, Dan Glut and other imagi-movie fans who heard about it. It sounded good and, like the rest, I hoped for the best. When an airmail special delivery package arrived from New York from my publisher, and out popped pictures of Karloff as the Frankenstein Monster for the first time in nearly a quarter of a century . . . Len Jr., recreating his own father's role as Gosa in "The Raven" . . . etc. . . . I feel I would have been derelict in my duty to demand to have withheld the fots. They were of historical significance irrefutably, even if you wish to argue—and I would be inclined to agree with you—that the 3 undeniably famous monsters were treated infamously. Am I to understand, John, that had you been editor of FM you would have waited till you saw the program, even the year publisher had gone to considerable efforts to get advance & exclusive fots; and then, having seen it & been disappointed, an issue later when it was halfway forgotten about you'd have either run a simple statement that you didn't consider the telecast rated mention or else ignored its existence altogether? In that case, can you imagine how many letters you'd get taking you to task for an "obvious oversight"? Until you've digested about 10,000 letters from readers over the course of 5 years, I doubt you could have any conception. You want my opinion? After viewing the program, as a fan, I thought it was bad. Cheap, heart-breaking, blasphemous. Before I saw it, and after the fact as an editor, and under publisher's orders, I feel I did the right thing. Readers' reactions reinforced my editorial judgment 7 to 1. "Lizard's Leg & Owl's Wing" was presented as a horror spoof & my pre-writeup of it was done chetongueque—that's tongue in cheek. It was no accident but a carefully worked out last line capable of a double interpretation.

continued on page 8

WHO ARE THEY?



A CLUE:

YOU'LL SEE THEM SOON IN WIDESCREEN AT YOUR LOCAL MOVIE THEATER! THEY'RE FEATURED IN A NEW FULL-LENGTH MOTION PICTURE, PRODUCED ESPECIALLY FOR READERS OF FAMOUS MONSTERS.

SEE BACK COVER FOR MORE EXCITING DETAILS!

continued from page 17

tion when I concluded, "No one will ever forget the nite 'Route 66' detoured thru Mensterville via Rue 66." Obviously you, John, are one of those who would like to try—FJA. Now the good part I want to congratulate you on the new look in FM. I don't mean just the additional pages (which by all means are very welcome), I mean the new feature, the Book Bonus article. It is truly sensational. "The Bride of Frankenstein" is a bold departure from the previous FMs, a revolutionary feature. Not only did you give the readers the most unusual, if not the rarest, stills you've ever presented, but you also answered every question anyone could possibly ask on the film. You deserve a lot of praise for this one. Also, your idea of listing all the films of the coming year was excellent. This Harryhausen installment was educational. "Hell of Flame" and the foto of Lon Chaney is the best of those 2 features you've ever run. The only thing missing from this beautiful new "Lugosi Shall Not Die" feature but there was perfect (nothing is perfect) issue was the enough on Lugosi to make up for that. The Wax Museum article was informative but not really needed (I'm me at least). May I suggest you keep FM on the same "chit-chat" style—it's more entertaining. Well, you can't say we haven't given you chit for chet, John. If our reply had been any longer we wouldn't have had any room for your letter. We have just room to squeeze in your request: Faas, John says that since his 2 notices have been published in the Graveyard Examiner he's been selling his autographs of the Strange Monster—Glenn as Frankenstein's creation—like hot cakes in Alaska. For info on how to get yours—and other ghoulish goodies he has in the still line—send John an sue at the address below. FJA.

JOHN ANDREWS
417 E. TERRACE DR.
HANFORD, CALIF.

ANOTHER DEATH

Dead at 45 is Edward Nassour, a man who had at least 2 known associations with monster films. In 1956 he produced with his brother Wm., and directed by himself, the color production THE BEAST OF HOLLOW MOUNTAIN, and many years earlier co-produced AFRICA SCREAMS, an Abbott & Costello spoof which concluded with a surprise shock scene of a kid of poor man's King Kong crashing thru the jungle. Edward Nassour was cradled with having created various devices in miniature & process cinematography in his capacity as an inventor. He died 15 Dec. '62.



NASSOUR'S LAST BEAST

BLACK & WHITE FRANK



• Fan artist Harry Douthwaite of England submits another of his pen & ink sketches of well-known monster personalities.

ERROR HAUSEN

On p. 23 of your 21st issue, in the article about Ray Harryhausen, you have a picture with the caption "The living breathing dancing 4-armed statue that came to life & amazed one & all with its performance in THE 7TH VOYAGE OF SINBAD." Zeoudsl! Fix on you for making such an error! At the request of the Caliph (Alec Mango), the court magician, Suhak (Torin Thatcher), prepared to amaze the courtiers. He selected one of the ladies & had her placed in the jar that was in the center of the room. After a few magical words & a wave of his hand, the jar was engulfed in blue smoke. Then, slowly, out slithers the transformed lady: 4 arms, the tail of a serpent instead of legs, and colored a brilliant blue! This illusion is compared to many others in the film, the duel with the skeleton, the 2-headed roc, the dragon, the Cyclops and the shrinking of Parisa.

RICHARD WIEGAND
PHILA., PENNA.

HARRYHAUSEN CLUB NOTICE

The Ray Harryhausen Fan Club is forging ahead with a membership drive. Fee for joining is \$1.20, for which you receive: 1) A foto of Ray; 2) Information regarding Ray and his special effects; 3) Two stills showing his monsters; 3) Information which will become apparent.

MARK MCGEE, PRES.
2320 SO. 4 AVE.
ARCADIA, CALIF.

RON WILSON



• Here's an FM fan who took my request

seriously when I said I wished everyone of you who wrote me would include a picture because I like to know what my readers look like.—FJA.

LYCANTHROPE DOPE

Upon your recommendation to write & tell our choice for a fine follow-up to the excellent BRIDE OF FRANKENSTEIN filmbook, we have unanimously (yes, our little gathering of gruesome people) chosen a bone-chilling horror film melodrama, THE WOLFMAN. Lon Chaney's famous role as the lycanthrope tops them all in the indescribably thrilling moments of the film which are many & great. If this isn't chosen soon, then we see a great oversight or plain mistake in your choice of "goof" horror films. This is undoubtedly one of them—undoubtedly. Besides, your oblivious little publication up till now has blandly ignored one of the fine characters in the older Universal films, whose actor was the only one to follow the role in all 5 films of the series. The film holds all the points of a true horror film: pity for the man & the monster (yes, the monster), witchcraft, lycanthropy, spells, gypsies, and a bevy of actors no other film but HOUSE OF FRANKENSTEIN can boast. Remember it.

JOHN GILMOUR
FOREST HILLS, NY

FAMOUS FATHER OF FILMLAND



• Susan Gordon enjoys perusing a past favorite issue—No. 13—with her producer pop, Bert L. He's been giving consideration to the refining of the classic METROPOLIS—which we personally would not like to have to wait another 15 years (the approximate 60 year mark) to see remake. If production is delayed much longer, this Susan will be old enough to play Maria the robot!

Want to write us? (As if we could stop you!) Address your comments, criticisms, compliments and questions to—

DEAD LETTER DEPARTMENT
FAMOUS MONSTERS
1426 E. Washington Lane
Philadelphia 38, Pa.

DRACULA AWARD

The Count Dracula Society

DEVOTED TO SERIOUS STUDY OF THE HORROR FILM AND GOTHIC LITERATURE

presents

The Mrs. Ann Radcliffe AWARD

to

Forrest J Ackerman

FOR THE EDITORIAL EXCELLENCE OF
"FAMOUS MONSTERS OF FILMLAND" MAGAZINE

Ronald A. Reed

RONALD A. REED, President

Manuel Weltman

MANUEL WELTMAN, Secretary-Treasurer



FJA & Award, Pres. Reed, Sec'y Weltman.



RAY BRADBURY joins Award Givers
in congratulating FJA.

"How's this for an award?" asked Bill Kennedy, better known as MR. L.A., in his column in the Los Angeles Herald-Examiner, 31 Jun. '63; continuing, "Boris Karloff, Shock Theater & Forrest J Ackerman, editor of FAMOUS MONSTERS OF FILMLAND magazine, have just won the 1962 Mrs. Ann Radcliffe Awards. It was voted by the Count Dracula Society, a batch of LA devotees of the horror film." Mrs. Radcliffe, the columnist went on to explain, wrote in the early 19th century & is known as the Mother of Gothic Horror Stories. Her most famous work: the macabre novel, "The Mysteries of Udolpho."

The following Sunday the gentlemen from the Dracula Society, namely its pres-

ident & secretary, arrived at Mr. Ackerman's home to make the official presentation. Wendyne "Rocket to the Rue Morgue" Wohrmann was present to photograph the occasion. Shortly after the first shot had been taken, Furry's friend Ray Bradbury arrived, and joined the club officers in their congratulations. Visible on the wall to the right of FJA, in the trio photo, is the original painting of Bela Lugosi as the leader of the monimols in THE ISLAND OF LOST SOULS, as drawn by Albert Nuetzel for the 5th cover of FM, while behind the Award may be partially observed a statuette of Dracula given to the editor by the late Lugosi.



NOW FEAR THIS!

Join
Christopher Lee
in lending an
ear to the eerie
news of future
fanta-films.

stretcher case

Thirty years ago, when FRANKENSTEIN & DRACULA were new & people didn't have the opportunity to see a score or more scary movies per month on TV, impressionable viewers of these all-time fright favorites fainted like flies at a DDT manufacturers' convention. Nurses were in attendance at every performance & an ambulance with a stretcher stood at the ready outside many a theater in case of emergency.

A quarter century later (5 years ago) theater managers themselves felt faint but for a radically different reason: their marqueses weren't made of rubber or some elastic plastic so they were alarmed as to how they were going to advertise in lights a title as long as 5 or 6 ordinary ones strung together—THE SAGA OF THE VIKING WOMEN AND THEIR VOYAGE TO THE WATERS OF THE GREAT SEA SERPENT! With a picture like that playing you couldn't even fit on a second feature like ZOTZ or ZEX!

Lengthwise, THE SAGA OF THE ETC. will not be topped by the forthcoming DR. STRANGELOVE: OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB but one other upcoming title does finally outrank THE VIKING WOMEN, if only by a single letter. For the first time a picture is in production whose title may take longer to read on the screen than it will require to view the action! It is unlikely that it will ever be double-billed marquee-wise with DR. STRANGELOVE. This Kongkongsize mouthful of a screen stretcher is THE INCREDIBLY STRANGE CREATURE: OR WHY I STOPPED LIVING AND BECAME A MIXED-UP ZOMBIE (For the FBI?) (Cha-cha-cha!)

DR. STRANGELOVE is one of a new crop of Atomageddon spectacles dealing with the final all-destructive nuclear catastrophe. The Japanese-made LAST WAR is another. Rod Serling is taping one for TV based on a sci-fi story by JFBone called "Triggerman"; its tele-title will be THE Oblition Button. 7 DAYS IN MAY is another of the ON THE BEACH and PANIC IN THE YEAR ZERO variety, as is FAIL-SAFE. DR. STRANGELOVE is based on a book by Peter Bryant first published in Great Britain as "Two Hours to Doom" and in the USA as "Red Alert". The author explains about his novel in these words: It is a chaotic story, because battles usually are chaotic. It is a pitiless, cruel story, because pitilessness & cruelty are inherent qualities of battle, and especially a battle fought out with modern nuclear weapons. Most important of all, it is a story which could happen. It may even be hap-

continued on page 15



Oriental Dorokyuro (that's Japanese for Dracula) makes off with victim in new chiller known as MALE VAMPIRE. We wonder if there's any wolfbone in the Land of the Lotus Blossoms? More serious question: how can a vampire function in the Land of the Rising Sun?



Her face mutilated by her murderer, THE GHOST OF YOTSUYA returns to haunt her killer . . . and you!



Backstage at the Paris Opera House, these fear-struck females await the Phantom Foe in UNIVERSAL's 1925 **PHANTOM OF THE OPERA**.



The coffin creeks . . . the lid levitates . . . the cobwebs port and there—with a stort!—is Christopher Lee in **VAMPIRES vs. HERCULES**.

Emissary from the Hot Place, the lowest, deepest, dredest space on Earth or in it: Hell! Latest foto of Lon Chaney Jr. as THE DEVIL'S MESSENGER, forthcoming Curt Siodmak science-horror thriller.

A hondy woman around the house? No, a scene from the Spanish language film **EL ESPEJO DE LA BRUJA** (The Mirror of the Witch).





Joining the ranks of the inscrutable Fu Manchu . . . Charlie Chan . . . Mr. Moto . . . now comes the diabolical DR. NO. Scenes above & below are samples of the excitement in store in the new international scientific-mystery series.



continued from page 11
pending as you read these words. And then it really will be 2 hours to doom. Yours & mine & every other living creature's. FAIL-SAFE cast will be headed by Henry Fonda.

you'll never believe this, but—

They've produced a picture called MONSTROSITY! (Son of Atrocity?)

"Top half, octopus; lower half, rat; that's KASSARK THE MONSTER-GOD," according to the exclusive word to us from its scripster, Richard Cavansugh.

X—THE MAN WITH X-RAY EYES went into production the beginning of March. Starring Ray Milland, from script by Mr. Sardonicus' creator, Ray Russell.

Alex Gordon phones in: "I'm reactivating the Frank Quattrochi project, THE PROJECTED MAN."

Henry Slesar, who authored the story which became TERROR FROM THE YEAR 5000, has another film forthcoming which circumstantial evidence suggests will be fantastic: THE EYES OF ANNIE JONES.

GHOST AT NOON will star one of the least ghostly actresses we can think of offhand: Brigitte Bardot!

the return of—

FU MANCHU! Yes, the insidious Oriental doctor, mastermind, fiend is scheduled to be seen again in a remake of the MGM Karloff vehicle of a generation ago, THE MASK OF FU MANCHU. Screenplay by Joe Stefano, the well-known scripter of PSYCHO.

Watch (Out) for THE SLIME PEOPLE . . . in gory-ous crawlavision.

Robert Bloch will return to the screen with a script for Wm. Castle called STRAIT-JACKET. Bob tells us, "It's a crazy yarn."

TARZAN FACES 3 CHALLENGES in his next adventure, in color with Jock Mahoney as the invincible ape-man.

SEDDOK, an Italian film forecast way back in our Jan. '61 Tomb Machine Dept., has been dubbed into English and will finally be released in this country as ATOM AGE VAMPIRE. It's a terror-tragedy about a beautiful ballerina who is horribly disfigured in an auto accident & of the scientist whose experiment to regenerate her facial skin cells turns her into a kind of Dr. Jekyll & Miss Hyde.

Dub-job has also been done on THE MILL OF THE STONE MAIDENS (recorded as forthcoming in the Just Around the Coroner Dept.



It's enough to turn Virginia Grey as Kongo Jr. invites her to do the Beasta Novo on the set of BLACK ZOO.

of June '61) and it's now ready for release. During the course of the chiller the blood coursing thru a number of healthy young girls veins is removed, chemical calcification of their bodies at the same time transforming them into stone-like statues. The artificially petrified women are thereafter arranged as ornaments on the bizarre clock of the bizarre himself (to say the least) Prof. Wahl.

title changes

THE CORPSE MAKERS (Vincent Price) has become TWICE TOLD TALES.

THE HORLA (Vincent Price) has become DIARY OF A MADMAN.

I AM LEGEND (Vincent Price) has become THE LAST MAN ON EARTH.

Vincent Price has become—the most active actor in horror pictures today.

LYCANTHROPOUS has become WEREWOLF IN A GIRLS' DORMITORY.

THE PIT has become THE MIND-BENDERS.

JASON & THE GOLDEN FLEECE has become THE ARGONAUTS.

THE LADY OF THE SHADOWS (Karloffilm) has become THE TERROR.



Giant mobile plant with sting of death traps Jonette Scott in *DAY OF THE TRIFFIDS*, Allied Artists' filmization of John Wyndham's modern sci-fi classic.

Dozens of devilish pix are announced for production or are awaiting release, including:

A COMEDY OF TERRORS (Price & Lorre).

THE VALLEY OF FEAR, Chris Lee in an Arthur Conan Doyle plot.

THE HAUNTED PALACE, THE HAUNTED JUNGLE, THE HAUNTING.

SHE filmed in 1917, 1926 & 1935 is due for another version, demonstrating the SHE described by H. Rider Haggard is indeed an immortal woman.

DEPTHES OF THE UNKNOWN . . . THE GREAT SPACE ADVENTURE . . . STRANGE JOURNEY (to MICROSCOPIA) by Jerome Bixby & Otto Klement . . . HERCULES AT THE CENTER OF THE EARTH . . . sci-fi drama, DON'T CRY WOLF.

MACISTE vs. THE VAMPIRES . . . THE VAMPIRE OF THE OPERA . . . HARD TIMES FOR VAMPIRES . . . CARRY ON, VAMPIRE!

TARGET MOON & MOUSE ON THE MOON.

THE VILLAGE THAT WANDERED, THE DEFORMED . . . THE HUNCHBACK . . . THE FLESH EATERS . . . CANDY COBWEB.

THE HUNCHBACK OF NOTRE DAME (with Lon Chaney himself) will be back—but in such mutilated form that classic monster lovers probably will, like Quasimodo, be ready to pour molten metal on the heads of all concerned. Edited to $\frac{1}{2}$ hour, with a topical soundtrack added by lip-sync, the *Fractured Pickers* version for TV will be turned into the story of a college cheerleader! Hans (Twonky) Conried will be permanent host of the series.

now fear THIS

After the fearful foregoing announcement you may come to realize that, as Franklin Delano Roosevelt once said, "We have nothing to fear but fear itself." Listen closely, because I'm telling you something. You have already had 4 clues & they add up to this: a thriller called TEAR has gone into production, starring Boris Karloff!

THE DREAMER, adapted by Ray Bradbury from a modern voodoo novel of the same name, is scheduled for production in England starring Glenn Ford. Bradbury's FAHR-ENHEIT 451, paradoxically hot chiller of the future, is being readied for filming in France. This dystopian classic of the future where firemen with their hoses of gasoline come to start fires, not put them out, will feature as its first book burned: Hit-

ler's "Mein Kampf".

Previously announced in our pages as LYCANTHROPUS, this Italian feature has been dubbed into English and will be released as WERE-WOLF IN A GIRLS' DORMITORY!

Clifford Simak, one of sci-fi's old guard, will reach the screen when his "The Big Front Yard", an interplanetary yarn, is cinemadapted.

Eric Frank Russell's "I Am Nothing", one of the most sensitive-with-a-shock future fables ever written, has roused television interest as kickoff for a series.

Rumors that Twilight Zone would be off the air at the end of its current hour-long series have fortunately proven erroneous: it'll continue in its previously popular $\frac{1}{2}$ hour format.

Flash! During the very writing of this column a picture has taken a title change: reportedly, THE

ARGONAUTS will finally be known as JASON & THE ARGONAUTS.

And, as the column draws to an end for this time, the last minute news items are:

Orson Welles has directed Franz Kafka's nightmare novel THE TRIAL. Tony (Psycho) Perkins is in it as well as Welles. Running time, 115 mins.

THE TUNNEL (second time called TRANSATLANTIC TUNNEL) has been made for the 3d time.

Howard Phillips Lovecraft's RATS IN THE WALL joins THE DUNWICH HORROR and THE HAUNTED VILLAGE ("Weird Shadow Over Innsmouth") as future horror fare being prepared by American-International.

END



BLACK ZOO

uncaged rage on a rampage of terror



death from the dark

Two baleful yellow eyes, burning bright, peer out thru a hedge at secretary Mary Hogan as she walks home under a moonless sky. The place is Westwood Village, in the environs of Los Angeles, not a jungle in India, yet suddenly—impossibly—the sees:

a tiger!

She screams.

It leaps.

The great cat's weight smashes her to the sidewalk. The snarling beast's deadly fangs rip her soft white throat & a pool of blood stains the cement to mark the spot where she met her horrible & unexpected death...

While police investigate the mysterious tragedy, a tall, cadaverous man named Conrad (Michael Gough), owner of a suburban zoo, is pressured by speculator Jeffrey Stengel (Jerome Cowan), to sell out for a tract development. That evening Conrad, inwardly raging at Stengel, berates instead his teenage helper, Carl (Rod Lauren), a lonely mute, then tells him to "bring the children" into the parlor.

the beast-master

Carl uncages a tiger, a lion, a lioness, a black panther & a cougar and leads them into the room. The beasts settle themselves gravely on couches and listen while their master plays the organ. The last chord dies; he turns:

"Children, I've brought you here because evil men want to steal our land, our home. In their greed they might even want to kill us." The jungle cats hang on his word as tho they understand everything he is saying, as tho there is some psychic bond between them. "But don't fear... we will take care of our enemies—together."

Accompanied by the lion, he goes to Stengel's. He enters the house alone. As the man mixes a cocktail, Conrad opens the door, calls, "Come in, King," and the lion enters. On command, the animal sprangs at the shrieking speculator, whose glass shatters on the floor.

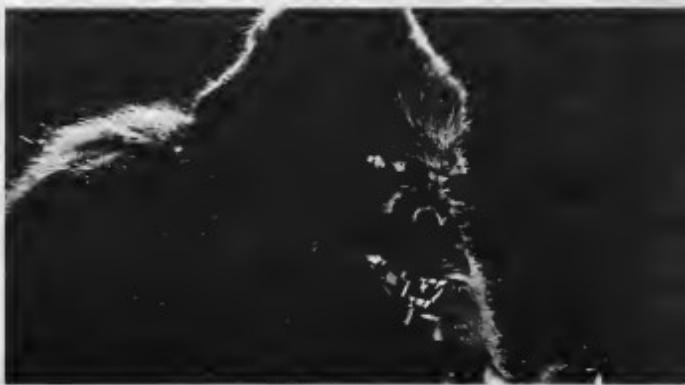
In the zoo compound, Audrey (Marianna Hill), an art student, is sketching a tiger when she sees Carl and is attracted to him. She speaks; he doesn't answer. She persists; he points to his throat to indicate he is dumb. Then Conrad appears. "Get back to work!" he orders. "Don't annoy the visitors." Carl leaves and Conrad tells the girl it is closing time.

conrad the cruel

In the kitchen, Conrad taunts his wife, Edna (Jeanne Cooper), a for-



The "children" obey their master's commands.



Kong-like ope obeys order to "kill! kill!"

The cougar has the best lions! And pointing them out to him in the script is producer Herman Cohen, who gave you HORRORS OF THE BLACK MUSEUM, CIRCUS OF HORRORS, HOW TO MAKE A MONSTER, THE HEADLESS GHOST, KONGA, BLOOD OF DRACULA and, among others, TARGET—EARTH!



mer circus star who has brought her chimp act to the zoo. "This zoo," she says, shuddering, "it isn't exactly the Garden of Eden."

Then she asks her husband, "Why don't we allow Carl to eat with us tonight?" He answers: "You don't change the feeding habits of an animal." She shrugs. "Okay. Only, I can't help think you shouldn't keep him caged up. He's entitled to a chance in life." Conrad replies that he has "plans" for Carl which he will disclose "at the right time," and silences her.

In the morning Joe (Ellasha Cook) a zoo attendant, baits the tiger, Baron, at feeding time. Baron's claws lay his left arm open to the bone. He whips out a pistol & kills the animal. For this, Conrad slashes Joe's face to ribbons with a steel-pointed prod, then makes Carl throw the man to King, the lion, to be horribly killed.

A nite fog hovers over the zoo's animal graveyard as Conrad conducts the tiger's funeral. The other "children" constitute the mourners and lie about on rocks & on the ground to hear the eulogy.

aftermath of death

Then Conrad goes to a meeting of the True Believers, a cult of animal worshippers, presided over at a flaming brazier by the bearded Radu (Oren Curtis). He is sheathed in a tiger's skin & crowned by the stuffed head with its snarling open jaws. As consolation for his loss, the members present Conrad with a tiger cub into which they "pray the soul" of Baron with eerie incantations. Conrad takes the cub home, turns it over to Carl, sends his wife to bed, and plays the organ, an ecstatic expression on his face. The weird music rolls out & vibrates throughout the whole zoo. The animals raise their heads & listen intently.

Edna is performing with her chimp act for zoo visitors next day when Jenny (Virginia Grey), her former agent, calls. Jenny has a tempting offer from a circus. Reluctantly, Edna answers that her husband needs her. Jenny replies, "You don't convince me. You yourself have called many times & told me about the strange goings-on here. You have to move while you're still young & beautiful." And Edna agrees.

Concealed in the shadows stands Conrad. He has overheard the whole conversation. A malevolent expression distorts his face.

It is nite again when Jenny Brooks drives into her garage. She switches



out the lights, steps out of the car—and into the arms of a huge black gorilla.

killer ape

Her screams arouse the neighborhood. A man rushes in & finds her body, crushed & mangled. There is no trace of her assailant. The only clue: some coarse black hairs clutched in Jenny's hand.

The Coroner and the police technician connect the hairs with "a member of the ape family" and theorize from the brutal force used that it was a gorilla. Detectives link the case with the unsolved deaths of Mary Hogan & Stengel, also apparently the work of animals, and Lt. Rivers orders "the owners of all animals other than domestic pets"—including the owners of private zoos—brought in for questioning.

As the dragnet goes out, Edna, reading of Jenny's death in her morning paper, and suspecting her husband, wings from Carl the admission that he drove Conrad and the gorilla to Jenny's home.

"How could I have been so blind?" she cries. "For 3 years I didn't realize what his crazy worship of the animal kingdom meant. And how fiendishly clever of him to tie both of us to him—me with promises, you with fear. And all the time ruling us as if he were the master keeper, the master trainer, and we were his animals! If we want to stay alive we must get away. You know that, don't you?"

mad carl's fate

They prepare to flee together. They are running thru a driving rain to a car in the zoo compound when Conrad surprises them. Hidden, he overheard their plans. He seizes Edna and drags her thru the mud by the hair. "No woman ever leaves me alive!" She screams for Carl. But the killer sneers, "Do you know what Carl is to me? Carl is my son!"

The revelation shocks back to Carl in a flash the lost memory of what struck him dumb in boyhood—the sight of his mother, Conrad's first wife, being torn to pieces by a lioness at his father's command. Carl springs to Edna's aid, finds himself fighting for his life with a madman, and strangles his father, who dies calling on the animals to save him.

But steel bars effectively prevent the powerful beasts from aiding their master. The great caged cats are powerless to protect him and in the end are left forlorn in the rain, stricken by the loss of Carl their king.

END

THESE WERE THEIR LIVES

SILVER THREATS AMONG THE GOLD

by Peter Wang & Spencer Strong

THE time was drawing close. The full moon would be in the sky in one hour and once again Tom Adams would turn into that hideous man-beast known to the layman as the werewolf. The year was 1863. It was 5 years ago that Adams was bitten by the last of the Talbots and given the awful curse.

But this time would be different. Tom had a plan. After months of work he had finally invented the world's first time machine. He would transport himself back 100 years into the past—to 1863—and set the controls to automatically return him to the present in 12 hours, when the moon would be gone. It was foolproof. Back in the past he would be safe, couldn't harm any of his friends or family. The only 3 things that could hurt him were wolfbane or a silver bullet. Since he would travel in time in his own hometown, Houston, he would be safe for no wolfbane grows anywhere within 2000 miles of Texas. And even the thought of a silver bullet was absurd.

Departure time was almost upon him. The moon was emerging. Tom felt his hands turn clammy, his fingers curl into claws. It was the dread feeling he had suffered so many times before. But this time it would be different!

In his last moment of human consciousness, Tom flicked the switch. He zoomed back into 1863 as a fearful monster. After what seemed an eternity to his monster brain, he was on terra firma. He was all alone on the prairie.

But wait! "Tom" saw something. It was a man. (Ah, how good it would be to taste human flesh again!)

The fiend cast caution to the winds, confident that neither wolfbane nor silver bullet existed here in the Golden West of 1863. Eyes bloodshot with anticipation, fangs slavering for the kill, the lycanthrope loped toward the unsuspecting man.

The call of the wild involuntarily issuing from the werewolf's throat gave the intended victim a moment's warning. He whirled. Bullets spit from the pistol that appeared like magic in his hand.

But the werewolf only laughed at the impact of the slug in his chest, laughed and then—experienced a new sensation: fear! horror! For, incredible tho' it was, he could feel himself dying!

How?! It was impossible. Only silver bullets could kill him.

The answer came as his life expired. The last words he ever heard were The Lone Ranger as he cried "Hi-yo, Silver!"

CALLING DI

by Robert Bloch

Foreword: Exactly 10 years ago this summer the following cinemanalysis by Robert Bloch was published in a small subscription publication, FANTASTIC WORLDS, a literary quarterly of limited circulation devoted to the dissemination of fantasy articles & fiction. The editor, Sam Sackett, himself soon to become a selling science fiction author, said in introducing the article: "Anyone who has ever read any science fiction or fantasy is familiar with the name of Robert Bloch, whose protean productivity, beginning at the age of 17, is astounding. The high level of his writing can best be seen by dipping into his collection of short stories, 'The Opener of the Way'. In this article he shows himself a wide scholar and discriminating critic of cinematic horror."

Peter Lorre, the Warlock of Weirdom, with the Hands of Orlac (MAD LOVE) . . . 1935.

the greeks had a weird for it

According to ancient Greek legend, when Pandora opened the box, a lot of troubles were loosed on the world.

According to modern fact, when fat pudgy old Doc Caligari opened



R. CALIGARI



Original CABINET OF DR. CALIGARI (1919).



Val Lewton's masterpiece, **THE CAT PEOPLE**, starring the Brigitte Bardot of FJA's day (1942), feline Simone Simon.

up his cabinet he loosed somnambulist Cesare and—with him—an unending wave of so-called "horror movies".

So-called.

That's where the troubles begin—troubles that made Pandora's boudoir look pretty sickly in comparison.

Ever since THE CABINET OF DR. CALIGARI was released, the movie-makers have devoted themselves to the fairly frequent fabrication of fantasy. Said fantasy has ranged from the cartoon ghoulishness of Mr. Disney to the pseudorealism of the Swiss THE ETERNAL MASK.

And, as is the case in literature, each effort is hailed by some, denounced by others. Everybody, it seems, reacts differently to cinematic shockers. Everybody has his own opinions. This, of course, is what makes horse-racing. But does it make "horror movies"?

My contention, synthesized in scholarly summation, is—uh-uh. It doesn't. It makes everything else bat.

insipid sequels

It makes KING KONG and then SON OF KONG burlesquing its predecessor. It concocts FRANKEN-

STEIN and then adds Abbott & Costello. It gives us 3 successive DRACULAS—Lagos, Junior Chaney & Carradine; then throws in a daughter for good measure. It knocks out a HOUSE OF HORRORS with Louise Fazenda & Chester Conklin, just for laughs, and fails to provide said silent epic with any humor. It goes to great lengths to do & re-do DR. JEKYLL & MR. HYDE and concentrate on a non-existent series of love affairs which a poor hack like Stevenson didn't have the sense to write into his story.

upchuck, son of chuck

So the producers & powers-that-be prefer to operate that way. So it's their business. So let them. But meanwhile, they accompany these gyrations with a steady barrage of attendant adjectives. "Chilling, Thrilling, Horrible, Not for Weak Hearts, You'll Gasp, You'll Scream, You'll Throw Up..."

That last is granted.

But the rest is obfuscation. If the movie-makers think they are turning out "horror movies" they are mistaken. If the movie-goers think they are attending "horror movies" they are mistaken. So much nonsense has poured out of Caligari's cabinet in the last 30-odd years that it's difficult for either movie-maker or movie-goer to remember just what it is they're talking about.

The purely arbitrary conventions & stylizations surrounding the production of fantasy have made it difficult to criticize the cinema unless an attempt is made to define basic terms.

the sixty-fear holler question

So—what's a "horror movie"? A horror movie is (a) a film (b) whose content horrifies.

Simple? Obvious? Yes. But remember, we're operating in a strange frame of reference. We're dealing with movie-makers who are more interested in the being of adjectives than they are in the actual contents of the cake. As long as they shout "Devil's Food!" loud enough they think the public will swallow it.

And most of the movie-going public, having never tasted actual horror fare, do just that. To many, the clutching hand & the body falling out of the closet, the shadow on the



Browest Girl on Earth, Mary Philbin, shows compassion for Erik, the Most Horrifying Man on Earth, in **THE PHANTOM OF THE OPERA**.

wall & the guy in the moth-eaten ape costume, constitute the epitome of terror-in-celluloid. They accept the convention of "comic relief" and know by heart every cliche.

the shape of things: two crumbs

Which leaves the true aficionados only a few crumbs. Because, as I stated previously, in my opinion there are no true "horror movies"—motion pictures designed purely & simply to scare the devil out of you.

There are, instead, "trick" movies & "science fiction" movies & "mystery thrillers" & "comedy mysteries" & standard items featuring "Karloff the Fiend" (in which Karloff invariably portrays the role of a kindly white-haired old scientist with a beautiful daughter, his "fiendishness" being limited to a misguided attempt to conduct an advanced "scientific experiment").



AUTHOR ROBERT BLOCH
The Perfect Horror

sweeping statement

Alright, then, let's sweep up the crumbs & see what we can find there.

Here, from the breadbox of memory, are a few crumbly moments of "pure horror" I've found in films.

1. The sequence in Val Lewton's *THE CAT PEOPLE* where the train suddenly rushes over the trestle . . . followed, a few moments later, by the trickle of blood under a doorway.

2. Peter Lorre coming up the stairs with the fake steel neck, in his first American movie, *MAD LOVE*.

3. Lorre again, in the little-known RKO effort *THE STRANGER ON THE THIRD FLOOR*—specifically, in the dream sequence.

4. Conrad Veidt's somnambulistic sortie in the aforementioned *CABINET OF DR. CALIGARI*.

5. Veidt, again, in Paul Leni's production of *WAXWORKS*.

6. The single shot in *KING KONG* where the giant ape's head peers thru the windows of the wrecked el



DEAD OF NIGHT—1946—qualifies as Bloch's "almost perfect" horror film.



Lorre's dream sequence in this one gave Bloch daymores.

train, his eyeballs rolling hideously.
7. Lon Chaney at the organ in THE PHANTOM OF THE OPERA.

8. The scene where the armless-legless monstrosity crawls thru the mud, knife in teeth, in Tod Browning's FREAKS.

12. The ghost-voice echoing thru the house in THE UNINVITED.

13. One solitary shot in the original DRACULA: Bela Lugosi de-

sends the cobwebbed stairs of the castle & approaches the commercial traveler.

14. The "shock" moment of GREAT EXPECTATIONS when Finlay Currie as the convict rises up out of nowhere to confront the boy in the graveyard.

15. The sequences involving the dead Edith Evans in the British production of THE QUEEN OF SPADES.

seven more shudders

9. Lionel Atwill's scene in THE MYSTERY OF THE WAX MUSEUM where the waxen mask is ripped away from his burned face.

10. Basil Rathbone's brief sequence at the piano in an otherwise hopeless Paramount turkey, titled (and this will give you some idea of the whole) THE MAD DOCTOR.

11. The last sequence in the British DEAD OF NIGHT where the entire film dissolves into a kaleidoscopic montage of imagery. (By the way, DEAD OF NIGHT comes closer to being a true "horror film" than almost any other nominee, in my opinion.)

These are the moments I remember—the ones that yanked me out of my seat. All too often the films as a whole merely yanked me out of the theater.

But one man's meat is another man's poison. So if you don't agree with my findings—tell me, what did poison you?

END

yankee doodle dandy's

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SCREEN THRILLS ILLUSTRATED

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A NIGHTMARE OF HORROR!

DRACULA



an amazing letter

Today, as yesterday—but, hopefully, not tomorrow—monster lovers sometimes meet with a certain amount of parental disapproval. We have a record of what the mother of a "monster" thought, the reaction of Mrs. Charlotte Stoker herself to her son Bram's Gothic classic.

Did she refuse to read it? Was she ashamed of it, shocked, embarrassed? None of these. In his estimable book "A Biography of Dracula: The Life Story of Bram Stoker," author Harry Ludlam has reported for us the contents of a letter from mother to son on the occasion of Mrs. Stoker's having completed her first reading of *Dracula*:

"My dear," she wrote from Ireland, "it is splendid, a thousand miles beyond anything you have written before, and I feel certain will place you very high in the writers of the day—the story and style being deeply sensational, exciting and interesting." And a few days later, Ludlam tells us, she added: "I have seen a

THE TRAIL OF DRACULA
What has gone before: In the April issue of *FAMOUS MONSTERS* we brought you 16 pages on the lure, the lore, the legends of the legendary DRACULA, illustrated with 25 fotos, 7 of which were from the personal collection of the late Bela Lugosi himself. We gave you the verbatim text of a radio broadcast made by Bela in 1931, a short story version of the novel itself—"The Undead"—by Ian Connors. As we continue with the account of the Thirsty Count, we again call to your attention that each still including a "BL" with the caption was selected from the priceless album that belonged in life to Bela Lugosi, and that the majority of quotations are from clippings contained in the scrapbook of the man who was Dracula incarnate.—FJA.

Suave Sinister Supreme (BL)

great review of 'Dracula' in a London paper. They have not said one word too much of it. No book since Mrs. Shelley's 'Frankenstein' or indeed any other at all has come near yours in originality, or terror—Poe is nowhere. I have read much but I never met a book like it at all. In its terrible excitement it should make a widespread reputation and much money for you."

And, prophetically, horror & humor went hand in hand throughout the land, to the gratification of Bram's proud mother.

the first dracula

The first man in the world to impersonate Dracula on the stage was an actor whose first name we may never know. His last was Jones. It is possible, but highly unlikely as he would have to be a man around 100, that the all-but-anonymous Mr. Jones is still alive; if, miraculously so, anyone should know of his whereabouts & could put us in touch with him, we would consider it a milestone in the history of horrodrom to obtain & publish a photograph of him in these pages.

The mysterious Mr. Jones "starred" in the original one-performance-only version given at the Royal Lyceum Theatre (assumed to be in London) starting at 10:15 in the morning on Tuesday 18 May 1897 and lasting for more than 4 hours! (It consisted, substantially, of a dramatic reading of the book by 18 characters. Jonathan Harker was a Mr. Passmore; T. Reynolds—the only actor credited with an initial—played Prof. Van Helsing; and a Mrs. Daly a Vampire Woman.)

In its first presentation it was billed as DRACULA OR THE UN-DEAD. It had a staggering total of 47 scenes, the first 9 of which, in the Prolog, were located inside & outside the Count's castle in Transylvania and in the Chapel vault.

the birth of the "legitimate" dracula

As a legitimate stage play, DRACULA made its debut one nite in June 1924 in the Grand Theatre of Derby, England. "But the vampire king actually secured his first 'victim' at rehearsal the night before," reports Bram Stoker's biographer. In the kind of episode that will make every Dracula-Lugosi-Stoker-Lee fan avid to track down & buy a copy of the book (200 pages with a baker's dozen—13—photos), author Ladlam tells us:

"The company, running thru DRACULA after the evening's performance of the current play, had reached the final scene, with the stage



Taken during one of the thousand and one magic nites that he played the role on the stage. (BL)

dressed as a tomb & in darkness except for a green spotlight shining down on Dracula in his coffin. Deane (the author of the play & many times its title character) and the rest of the cast were at the back of the theater arranging the lights when a stage exit door opened & a policeman, who had found it unlocked while on his rounds, peered in.

"At that moment Deane had just beckoned the 'corpse' to come to life, and as the constable fumbled out on to the stage by the light of his lamp, Dracula rose slowly up in his coffin. The policeman took one look at the 'vampire', let out a strangled cry, dropped his lamp, shot thru the door & did not stop running till he reached the police station nearby. It made an amusing story for the newspapers tho the one the police were not quick to appreciate."

Second actor to play Dracula was Edmund Blake, described as an individual with "a prominent gold front tooth which lent him an admirably portentous touch."

It was playwright Hamilton Deane himself who devised the original black cloak of Dracula which was to become a world-famous adjunct of the role.

Renfield, the lunatic acolyte of Dracula, was played by G. Malcolm Russell, who researched his role at the Carlisle Asylum.

Most successful portrayer of Renfield was a Bernard Jukes, who played the role in both Britain & America for a staggering total of over 4000 times.

The first London performance took place on the night of 14 Feb. 1927 with a 22-year-old actor by the name of Raymond Huntley donning the



The penetrating eyes, the stare that could hypnotize, the man dead—yet living—thru 5 centuries of time.

Like a bride to Dracula, the helpless heroine is carried across the vampire's threshold to—harrar.



Renfield attempts to resist but—"there it was again . . . that terrible thing! That horrifying vision that called him, called him, called him. This time he would resist . . . this time he would assert his own will...this time he would—but the call of Dracula was commanding."

cape of Dracula. When one unkind critic criticised Mr. Huntley's "ill-fitting mask," the poor actor was forced to confess that, "As the 'mask' happens to be my own face it is really the best I can do with it."

dracula conquers america

For presentation in the USA, the play was revised, much of Stoker's dialog being modernized, a few characters eliminated & the plot tightened up. In this endeavor Deane was assisted by John L. Balderston as his collaborator. When the completed product was presented in New York in Oct. 1927, the new vampire master was a comparatively unknown Hungarian actor who had previously appeared in one other horror play, *The Werewolf*, and his name was—

bela lugosi

. . . or was it Bella?
Or Zela?

Lugosi . . . Lugosi . . . Lugosi
. . . Lugosi . . . Lugosi or Lubosi?
Or even Lugosis?!

A close search thru Bela Lugosi's 796 clippings on DRACULA reveal

that newspapers of the time managed to misprint his name in every one of the preceding erroneous variations! (We sometimes suspect those same printers are still on the job, lithotyping the copy that appears in *FM*!)

In 3 seasons in the United States & Canada, DRACULA earned more than \$2½ million.

"dracula's guest"

On the occasion of the play's 250th performance at the Prince of Wales Theatre in England, each lucky member of the audience received a surprise gift, a mysterious sealed envelope bearing the instruction: "Please do not open before the end of the third act." When patrons broke the red seal at the conclusion of the play, they were rewarded to find a most valuable souvenir: a specially-printed copy of "Dracula's Guest," the book of Bram Stoker's short fantasy-horror stories featuring the deleted chapter of 1897. Needless to say, if any copy of this souvenir still exists anywhere in the world today, the owner has a ready buyer in the person of this magazine's editor.

There was a still further surprise. Harry Ludlam learned, in the course



At the command of the master the spellbound girl moves as in a dream.



When the sun sets the Son of Dracula rises to terrorize.

The hot blood of Spanish victims flows thru this vampire, impersonated by Carlos Villarias Villar.

of writing his biography of Stoker, that "as each book's cover was opened, up into the air shot a realistic black bat, which had lain flat between the pages with its elastic 'motor' ready primed."

the call of dracula

For researcher Ladlam, actor Ivan Butler, who had once played in DRACULA, recalled that Renfield's blood-curdling offstage howls were accompanied by "the actor howling thru capped hands or a megaphone. For Dracula's weird 'wall' call we used either a violin or a swan-neck whistle. The bat which tried to fly in thru the windows was an ingenious affair of black cloth & wire about 18" across with the wings spread, its glowing red eyes lit up by a torch battery fixed in the body. It was operated by the assistant stage manager, who used to stand on a chair outside the windows using a sort of fishing rod to swing the bat around. On one famous occasion when the string broke, the bat sailed in thru the window & landed in the footlights, where it stayed glaring unwinkingly out at the audience. As it was supposed to be Dracula in one of his guises, it tended to make his even-





DRACULA

RETENU PAR G.F.F.A.

DU 25 JUILLET AU 15 AOUT AU CIRCUIT DE PARIS ET QUELQUES SALLES DE PROVENCE

50 Million Frenchmen shuddered to this ad of DRACULA when the film played in France in the early 30s.

teal entry a little difficult."

And the trick coffin of Dracula, in which he met his doom at play's end? "Most ingenious of all," explained Ivan Butler. But for that revealing explanation, read Mr. Ludlam's more than revealing book!

DRACULA'S DAUGHTER

In 1936 Garrett Fort was entrusted with the task of devising a film sequel to DRACULA. The screen credits state that the scenario was based on "Dracula's Guest." At the time he scripted DRACULA'S DAUGHTER, it was reported that Garrett Fort was the owner of a \$30,000 collection of works on black magic, voodoolism & kindred occult subjects. His library on these matters, it was said, was exceeded only by the late Harry Hou-

dini's collection (the master magician's books were willed to the Smithsonian Institute). DRACULA'S DAUGHTER was Fort's 5th movie story dealing with weird happenings, including FRANKENSTEIN, the original DRACULA and THE INVISIBLE MAN.

Edward Van Sloan, who had previously been seen in FRANKENSTEIN, DRACULA, THE MUMMY and DEATH TAKES A HOLIDAY (as Dr. Valle), returned in his original role of Dr. Van Helsing.

The Daughter of Dracula herself, Gloria Holden, was a London-born actress who at the time of her role stood 5'5" tall, weighed 124 lbs., had brown hair & an olive complexion. The first day on the set she complained to the director, Lambert Hillyer, after studying her script: "Why, this author has made me a ruthless vampire, a beast in human form. I don't believe any woman has ever been asked to play such a poisonous

role before. He's made me an insatiable fiend: I would just like to meet the man who wrote such an inhuman role for me. He must be a monstrous, horrible person." Obligingly, Hillyer sent for Fort, who appeared to be a mild young man with a sense of humor. After Miss Holden got over her embarrassment she explained, "When I have nightmares I can never remember them next day. You must have a marvelous memory — you put all the scary situations right into your script!"

revisited dracula's daughter

Here's the story of DRACULA'S DAUGHTER, running time 70 minutes.

It begins where DRACULA left off, at the old abbey which Count Dracula rented in England. Hearing a noise as tho of someone pounding, 2 policemen become curious & enter the premises. As they do so, the pounding stops.

Suddenly, from a door materializes a scholarly looking man wearing thick spectacles. It is Prof. Van Helsing—Edward Van Sloan. At the foot of a stairway the policemen discover the body of Renfield, and inside a room there come upon a gruesome sight—body with a bloody stake driven thru its heart. They know nothing of vampires: to them it's an open & shut case of macabre murder.

Van Helsing attempts to explain about Dracula and his menace to the human race but they refuse to listen, and arrest him. He is to be tried for murder.

At the office of the Police Commissioner, Van Helsing again attempts to explain about the vampire—what it is, how it can be destroyed. But the Commissioner is a no-nonsense non-superstitious materialistic man.

An old pupil of Van Helsing's, Jeffrey Garth (Otto Kruger), has become a famed psychiatrist, and is retained as counsel to defend the vampire-fighter.

At the police station, the 2 constables are put in charge of Dracula's corpse. Nervous at the nearness of the creepy cadaver, one of the policemen ducks out for a cup of coffee. While he's gone, a mysterious woman appears, dressed in black. She pleads to see the body but the lone policeman guarding the corpse is reluctant. When the woman takes out a strange ring & shines it in front of his eyes, he falls into a hypnotic stupor.

Later, when the Inspector, Garth & Van Helsing arrive on the scene they find the officer in a state of paralysis, and when they touch his body he falls forward—dead!



A famous scene between Renfield & Van Helsing recreated in the early Spanish version.



Conde (Count) Dracula—Transylvanian with a Spanish accent.

Carlos Villar in his interpretation of a classic moment of terror in DRACULA (Spanish 1931 version).





In another second—the 2 small pinpoint pricks on the sleeper's throat . . . the calling card of Count Dracula (Villar).

fire for a dead vampire

In another part of town a cremation is taking place. In a small clearing in a wooded glen burns a funeral pyre. The flames are consuming the mortal remains of the near-immortal Dracula. Watching the incineration of the 500-year-old body is the weird woman we have seen before. With her is a sinister servant—Sandor (Irving Pichel).

After the fiery ceremony the woman departs with Sandor. As she leaves we hear her speak hopefully of escaping her father's curse. We know that she is Dracula's daughter.

In her apartment, the woman starts to play a threnody her mother taught her. Sandor taunts her: "You can't escape the curse!" Marya (herself a countess) is determined to beat it—but when the sun begins to rise she realizes its rays are too powerful for her & she retreats to



Sandra Harrison
BLOOD OF DRACULA
(1957)

the safety of her coffin hidden in another room.

encounter with countess zaleska

The next nite at a dinner party at which Jeffrey Garth is present, the subject of Prof. Van Helsing and his "ridiculous vampire beliefs" is being joked about when the butler announces the arrival of a Countess Zaleska—the same Marya who is Dracula's daughter. The countess is immediately attracted to Jeff, tells him of her "psychiatric" troubles, gets some advice from him which she decides to take.

But Sandor, who has a stake in immortality via the Countess, appeals to her weakness for blood by luring a young girl to her apartment. When Marya sees the girl she is lost: the vampiric bloodlust takes over & she first hypnotizes, then attacks the girl's throat. Later, when the girl is found, she is in a serious condition & rushed to a hospital. Van Helsing, observing the telltale punctures on

her throat, warns the Commissioner that the girl (Nan Gray) has been a victim of vampirism.

In order to determine what happened to the girl, Garth decides to employ mechanical hypnotism. As he adjusts glass attachments on his machine, Zaleska visits him at his clinic—and Garth is shocked & incredulous to observe that she casts no reflection in his mirrors!

Garth excuses himself as he steps into the adjoining room to treat the patient hypnotically. Just as she is about to reveal what happened, loss of blood & shock take their lethal toll on the unfortunate girl: she drops dead.

Zaleska now boldly reveals her desires. "Come with me to my castle in Transylvania," she bids Jeff; "together we can share eternal life!" But Jeff refuses. The spurned countess nods a command to Sandor, who understands & vanishes into the nite—to kidnap Jeff's fiancee (Marguerite Churchill).

When his fiancee is discovered missing, Jeff puts 2 & 2 together and it adds up to Zaleska. He has also figured out that she is Dracula's daughter. At her apartment he finds she has disappeared—Sandor with her—and when he learns of a mystery plane taking off from International Airfield he does some plane geometry figuring & comes to the conclusion that the flight's destination is—Transylvania.

For which he heads forthwith, despite the frantic protestations of Van Helsing. The professor prophesies: "You are flying to your certain doom!"

climax at the castle

As Garth gets close to Castle Dracula it is made dramatically clear to him that he is an unwelcome intruder as an arrow whizzes dangerously near his ear. It has been fired by Sandor. But Garth is not deterred.

Inside the castle, Jeff finds the unconscious form of Janet, his fiancee, on a couch. He whirrs from his crouching position when he hears a chuckle of diabolical laughter from behind him—it is Countess Zaleska.

Reconciled to the curse of Dracula, his daughter repeats to Jeff that she has chosen him to be her undead companion, by her side thru the centuries. If he refuses to join her in vampirism, it will be at the expense of his sweetheart's life.

But there is an unknown factor at work! The countess has forgotten her promise to Sandor that he should join her in her eternal life, a state that he jealously covets; and when he sees himself about to be betrayed with another, he draws back the string of his bow, takes careful aim & loses a lethal shaft—a wooden arrow—into Zaleska's heart.



Spanish Renfield is introduced to old Castilian custom in the Castle of the man in the custom-made costume.

As the daughter of Dracula dies, Jeff's fiancee is released from her evil thrall.

Van Helsing & the Commissioner arrive on the scene. Sandor attempts to kill them but himself dies from one of their bullets.

As the Commissioner observes the body of Countess Zaleska he involuntarily remarks, "She's beautiful." To which Prof. Van Helsing replies: "Yes—as beautiful as she was when she died . . . over 500 years ago."

SON OF DRACULA

A mysterious Hungarian, Count Alucard, is to be guest of honor at

a party put on for him in her home in the south by Katherine Caldwell (Louise Allbritton) who met him during a vacation abroad. Frank Stanley (Robt. Paige), in love with Kay, and a friend, Dr. Harry Brewster (Frank Craven), meet the train to greet the count but are baffled when he does not appear at the station. As an added mystery, several crates containing nothing but earth are discovered on the train.

Kay is worried about Alucard's non-appearance & consults an old Hungarian priestess named Zimba (Adeline Reynolda) who lives in a spooky hut in the swamp region of the Dark Oaks estate. Zimba tells Kay that the Count is an impostor.



Rare close-up of BELA LUGOSI in his make-up for the stage version of DRACULA. (BL)

a living corpse, but before she can explain her incredible revelation a huge bat swoops thru the window & the ancient crone dies of fright & heart failure.

Returning home, Kay finds Frank waiting for her. He has checked records & confirms the dead seer's statement that Alucard is a fraud: the Count is completely unknown at the Hungarian Embassy.

After the party is over the doorbell rings. A servant opens the door & an imposing stranger stands in the entranceway. "I am Count Alucard," he (Lon Chaney Jr.) announces.

another death

That very nite Kay's father (Gen. Irving) is found dead under mysterious circumstances. Unseen, unheard, a killer bat has flown into the mansion & changed into a tall cloaked figure, attacking the colonel & starting a fire in his room, then in the confusion vanishing in a wisp of smoke under the window.

The next nite after the tragedy, Kay is lured by Alucard to the nearby Dark Oaks swamp, in the vicinity of the family vault. Frank tries to

follow her but is prevented by a fallen tree.

In an eerie scene, Kay finds herself by a dark lagoon & views a coffin as it rises inexplicably to the surface of the water, vapor pouring from its interior. The smoke assumes the form of a man. It is Alucard!

Using the coffin as a boat, the count guides it towards the shore & the mesmerized Kay. Escorting her to her waiting car, he drives her to a Justice of the Peace. As they step over the dark threshold of the house a wild storm breaks. The shrieking wind & driving rain lash against the structure, vivid lightning reflects on the windows as the pair are joined in unholy matrimony.

Following the evil ceremony, Kay & Alucard return to Dark Oaks. She is unable to wrest herself free of his frightening mental hold. Frank confronts them & when told of their marriage orders the Count to leave the premises at gunpoint.

In a fight that ensues, Frank shoots at Alucard but the bullet passes thru his body, leaving him unharmed & hitting Kay instead.

His mind unable to comprehend this incredible circumstance, Frank temporarily takes leave of his senses & flees thru the window. A monstrous bat pursues him. Running, stumbling blindly thru the thick forest, Frank finally falls, sprawls unconscious in a graveyard.

The vampire bat wings down,

Francis Lederer, impaled on a wooden stake at the conclusion of THE RETURN OF DRACULA (UA '58).



glides on target: Frank's throat. As the blood is about to be drained from Frank's veins, a moonlight miracle occurs.

crucial crucifix

The moon emerges from behind a cloud & shines on a tombstone shaped in the sign of the cross. The sacred shadow falls on the sensitive bat. Squealing in anger & agony, the unclean creature flaps away, its fluttering shape changing into the satanic form of Alucard. Whipping his cape around his body, the undead one slinks off into the forest.

Frank eventually arrives at the home of Dr. Brewster and tells him what has happened, deliriously accusing himself of being Kay's murderer. After giving Frank a sedative the doctor goes to nearby Dark Oaks where he finds Alucard and is escorted Kay's bedroom. She is propped up in bed, her face deathly pale. While exchanging significant glances with Alucard, which the doctor fails to see, Kay tells Dr. Brewster that her husband is engaged in scientific research which keeps him occupied throughout the night & therefore they will not be active by day. As he leaves, puzzled, the doctor is warned by Alucard that anyone who comes to the house in future will be treated as a trespasser.

Upon his return home Dr. Brew-



DRACULA'S DAUGHTER! In 1936 she (Gloria Holden) emerged from the shadows to transfix unwary victims.

This looks like one time Dracula won't return again—but don't depend on it! (RETURN OF DRAC).

ster is informed by the maid (Etta McDaniel) that Frank has left to surrender himself to the sheriff for Kay's murder. Brewster seeks out the sheriff, tells him of his odd visit to Dark Oaks and they go together to investigate further.

On arriving at the plantation they find the house empty. Kay & Alucard have disappeared. When Kay's body is finally found in a coffin in the family vault, Frank breaks down & weeps & is booked for murder. Dr. Brewster himself is not free of suspicion.

Returning home, Brewster finds a Professor Laslo (J. Edward Bromberg) waiting to consult with him. The professor, who is an expert on the supernatural & occult, tells him that Alucard is in fact Dracula spelled backwards. The professor says, "I am convinced that he is either a victim of or a direct descendant of the original Dracula!"

At that moment they are interrupted by a cold harsh voice. It is none other than Alucard, seemingly materializing from thin air. He reveals that he has come to America seeking fresh blood and, suiting action to the word, seizes Brewster by the throat. But he is driven back by the professor, who has not been unprepared for such an eventuality &





Would you believe that 14 years later this man directed DESTINATION MOONS Well, he did. The late Irving Pichel as he appeared in DRACULA'S DAUGHTER.

A menacing moment in the life of Marguerite Churchill as Irving Pichel hovers over her, "harpoon" in hand. (DRACULA'S DAUGHTER) . . . Universal, 1936.

produces a crucifix. Against the holy symbol no such being of blackness can prevail: Alucard's features are contorted by terror & revulsion & he vanishes silently into the darkness in the form of elusive smoke.

A few moments later a woman enters with her son. He is Alucard's first victim.

the hard cell

Straight to Frank's cell at the police station flies a repulsive bat that materializes out of Kay's coffin. The sanguinary flying rodent attacks Frank in his sleep, drinks some of his blood. Frank awakes to find the form of Kay staring at him. She tells him, "I married the count because he can give me eternal life. And I can pass it on to you." She confirms that her husband is indeed the son of Dracula.

After Kay has changed back into the form of a bat & flown from his cell, Frank managed to escape & steal a car. Armed now with the knowledge of Alucard's daytime where-

abouts, Frank drives frantically to a drainage tunnel which conceals the Count's coffin.

Frank sets fire to the Count's daylight resting place. Afterwards, as Frank emerges from the tunnel's mouth, a huge flapping bat appears & changes into Alucard.

Desperately, the berserk vampire attempts to quell the flames but is unsuccessful & forced back by the blaze. Furious at his failure, he attacks Frank and tries to strangle the life from him but the sun is slowly rising. As the light grows stronger Alucard becomes correspondingly weaker.

The unnatural monster staggers, clutching the brightening air with his long claw-like hands. Writhing before the sun's withering rays, he topples over backwards into a pool of water.

As Alucard slowly disintegrates nothing remains of his undead body but his skeleton. As the parchment colored flesh finally falls away from his hand, only his ring is left as evidence that the son of Dracula once existed.

Frank decides Kay has to be de-



stroyed as well & takes a long last look at her in her coffin before setting fire to the contaminated house, where Kay's vampire-tainted remains are cremated in the blazing ruins.

This Universal Picture was first released in 1943 and was the joint product of the bros. Curt & Robert Siodmak, the former responsible for the original story on which the screenplay was based, the latter directing it. The film ran 78 minutes in its original form.

The DRACULA'S DAUGHTER resume was based on notes by Eric Hoffman, the SON OF DRACULA report on a synopsis by Eric Hoffman revised by Dorothy Westcott.

origin of the name

A notable similarity has been pointed out between Dracula, the name, and Draco & Drakon (Latin & Greek), even Drachen (German)—all the equivalents of the English



"Chillingly cadaverous, mask-faced & liver-lipped" Sandor (in the words of critic Jas. Francis Crow) with the Countess Marya Zaleska (Gloria Holden) in DRACULA'S DAUGHTER.





Count Alucard prepares to change into his bat-self & swoop on the nearest unsuspecting victim. Make sure it isn't you! (From SON OF DRACULA, Universal 1943.)

word Dragon. There is a species of flying lizard called a Draco which has umbrella-like flippers similar to a bat's wings. Carried a few steps further, it may be taken into consideration that the dragon has become a symbol of the embodiment of evil, often dreaded, sometimes worshipped. When the Mongolians left China and wandered to Hungary they are said to have carried with them the fear of dragons. The superstition came to life again when a plague of vampire bats, with wings like serpents, swept over southeastern Europe about 225 years ago.



The sinister Baron Meinster (David Peel) of Universal's 1960 Hammer release THE BRIDES OF DRACULA.

long-lived belief

How long can a superstition persist?

When Universal originally made DRACULA the studio had no idea that the writhings of every imaginary vampire that ever frightened an ignorant peasant would emerge once more from the dark corners of the earth & of the mind. But on the velvet wings of night they swooped in great numbers, to cast their shivery shadows on the silver screens of a shaking world.

The specters hung like a thick miasma over a peat bog & seemingly increased with the passage of time. From these foregatherings of fog-like writhings in a supernatural sphere were born Dracula's daughter, Dra-

cula's son. The father is known but no clairvoyant's crystal ball has so far penetrated the shroud of mystery that surrounds the identity of their mother.

The curtain of conjecture on the origins of the vampire superstition

has been raised by considerable research. It has been learned that vampirism was especially prevalent along the Danube of Europe in the 18th century. "So intense did the idea become," it is record, "that it developed into a form of insanity. The sufferers had the delusion that their dead enemies had risen to suck their victims' blood. The idea, conceived in ignorance, was bred in fear & superstition, which still persists in some parts of the world. In less enlightened communities it is thought that the vampire attacks the living while they sleep. Uninformed people often cite a supernatural cause to explain a natural effect that they do not understand."

"The vampire bat is nocturnal & carnivorous & has been known to feed on human blood. In its upper jaw are 2 large incisors, capable of cutting like a razor. It is readily seen that bats could have flown into homes, drunk their fill & left again without being detected in the nite."

"A fearstruck person, seeing the marks of the bat next morning & not knowing how they got there, could easily have fallen victim to superstition. If there were a plague of bats, neurotic people, experiencing such a thing, might become unbalanced temporarily or permanently. Old wives' tales turn such occurrences into yarns that live forever."

"The dread of nocturnal spirits is one reason why many Europeans close their windows at nite. The fear of bats is general & exists in this country as well as any other. It may

be noted in passing that the vampire bat has rarely been seen in the United States and that its habitat is tropical or subtropical countries."

other draculas

In THE HOUSE OF FRANKENSTEIN, Universal 1944, from a story again by Curt Siodmak, the late Leo Zucco portrayed Prof. Lampini, proprietor of a Museum of Horrors in which was featured the skeleton of Dracula. Eventually the skeletal remains of the Count were fleshed again in the form of John Carradine. This 70 minute production boasted one of the greatest collection of horror delineators of all time: Boris Karloff as the mad doctor, J. Carroll Naish as a hunchback, Lon Chaney Jr. as Larry Talbot the Wolfman, Glenn Strange as Frankenstein's monster, plus Lionel Atwill. The original title of the film was, appropriately enough, intended to be THE DEVIL'S BROOD.

THE HOUSE OF DRACULA followed the next year, 87 minutes of van-pish doings in the mythical Middle European country of Europe known as Vasaria. Dr. Franz Edelmann, famous surgeon & scientist (Onslow Stevens), is visited one nite by a



The Thin Draculo—John Carradine in **HOUSE OF FRANKENSTEIN** (Universal 1944).

Research scientist Dr. Edelman (Onslow Stevens) whose blood has been contaminated by a transfusion from John Carradine in **HOUSE OF DRACULA** (Universal 1945).



Up on the roof is the softest place to be—we agree with Onslow Stevens—when Draculo, the Wolfman & Frankenstein are all somewhere in the vicinity of **THE HOUSE OF DRACULA**.



DRACULA

BRAM STOKER
DRACULA



Arrow 26

Dracula



man who presents himself as Baron Latois but (too late) is discovered to be Dracula (John Carradine). Lionel Atwill as a police chief is again involved with Wolfman Talbot (Chasey Jr.) and the Frankenstein Monster (Glenn Strange). In the end the Monster is turned into a walking torch by a combusting combination of chemicals. "Unfortunately," our Answer Man points out, "the film had 2 contradictions to the preceding HOUSE OF FRANKENSTEIN: in the latter the Wolfman was killed with a silver bullet but here he turned up alive & as hale & hearty as ever while in the previous picture Dracula was exposed to the sun & reduced to dust."

Bela Lugosi returned in his original role of Dracula in ABBOTT & COSTELLO MEET FRANKENSTEIN, an 83 minute farce released in 1948, about which the less said the better. Incidentally, for the benefit of our British readers we point out that this title was released in England as ABBOTT & COSTELLO MEET THE GHOSTS. (HOUSE OF DRACULA was known in Italy as HOUSE OF HORROR.)

BLOOD OF DRACULA, American International, 70 minutes, 1957; THE RETURN OF DRACULA (Francis Lederer), UA, 77 mins., 1958; HORROR OF DRACULA (Christopher Lee), Hammer, 80 mins., '58; BRIDES OF DRACULA (David Peel), Hammer, 85 mins., '60; are presumably too familiar to the majority of our readers to warrant further comment at this time.

THE KISS OF THE VAMPIRE, HARD TIMES FOR VAMPIRES (a Chris Lee spoof from Italy) and CARRY ON, VAMPIRE, are a trio of screen-tales scheduled for 1963, all 3 inspired to some degree by the original DRACULA.

In a future issue we will do a suitable foto-story on the classic TERROR OF DRACULA.

Several years ago, Gio Scognamillo informs us, a straightforward adaptation of DRACULA was made in Turkey.

Eric Jason, specialist in stage monsters, once told me he was sure there'd been a Russian version of DRACULA.

Our Australian correspondent, Chris Collier, informs of THE BAD FLOWER—a Korean version of HORROR OF DRACULA!

And Richard Sheffield, Bela Lugosi's life-end friend, has reminded me that there was a script pending production for Bela called THE VAMPIRE'S TOMB. END



The true son of "Dracula": Bela Lugosi Jr., about 1948, with his famous father.

Christopher Droculee in a moment of Horror.



DRACULA marches on

The EDISON KINETOGram

VOL. 2

MARCH 15, 1910

No. 4



SCENE FROM
FRANKENSTEIN

FILM No. 4604

THE FRONT COVER OF THE MARCH 15, 1910
ISSUE OF THE EDISON KINETOGram, A
PROGRAM BOOK FOR MOVIE THEATERS,
SHOWING THE FAMOUS FRANKENSTEIN MONSTER

FRANKENSTEIN—1910!

50 Year Search Ends in FM Triumph!

The Januskopf . . . Homunculus . . . Guwangi . . . Aelita—names to conjure with that we know gnaw at the vitals of every fantasy film fan. What did they look like? Will we ever know?

But if any single request has led all the rest & obsessed the collective mind of monsterdom, it has been to see the Edison FRANKENSTEIN. As Everest dwarfs all other mountains and Kong towers over all simian rivals, so FRANKENSTEIN of 1910 has dominated the desires of one & all to see.

And there at last, on the page opposite you, over half a century after he was "born", is the original—almost! (more about that discovery later)—Frankenstein monster.

Quite a shock, isn't it? An utterly different concept from the classic Karloff in black-&-white, the slim spastic Chris Lee interpretation in color. The wild staring eyes, broken twisted mouth, hands that might belong to the Wolfman or a mummified Nosferatu, wild mass of hair on a massive head, matted chest that might bulge on the body of Quasimodo—all combined, a monstrous misshapen Frankenstein indeed.

Motion picture historian Clark Wilkinson helped track the monster down & bring you this magic moment in *FM* history.

Two reviews of the time revealed: *The formation of the monster in the cauldron of blazing chemicals is a piece of photographic work which will rank with the best of its kind. The entire film is one that will cre-*

ate a new impression that the possibilities of the motion picture in reproducing these stories are scarcely realized. And: In the course of his research he ("young college student Frankenstein") discovers the awful mystery of life & death and immediately determines to realize his one consuming ambition—to create the most perfect human being that the world has ever seen. The actually repulsive situations in the original version have been carefully eliminated . . . no film has ever been released that can surpass it in power to fascinate an audience. The scene in the laboratory in which the monster seemed gradually to assume human semblance is probably the most remarkable ever committed to a film.

And now we'll really shock you: by mentioning an even earlier FRANKENSTEIN! Yes! By 8 years! We have the name of its producing company, the date it was copyrighted & the name of the film itself, FRANKENSTEIN'S T_____. Oops!—we almost gave it away.

FRANKENSTEIN'S TOWER?

FRANKENSTEIN'S TERROR?

No.

And it's such an unusual title that we doubt anyone will ever guess. The one sure guaranteed way to find out is make certain of getting the next issue of *FAMOUS MONSTERS*.

Incidentally, in *FM* #24 we'll show you the laboratory transformation scene from the earliest DR. JEKYLL & MR. HYDE yet—nineteen twelve!

SON OF KONG

PART 3

Bringing up to date & concluding (temporarily! —to be continued, picture by picture, thru the years to come) the On Screen, Off Screen & Behind the Scene Story of Monster Maker & Master Animator Ray Harryhausen.



time turns back

In 1941, POPULAR MECHANICS magazine reported: "Harryhausen's ability to create naturalistic, smoothly moving miniatures is the secret of his success. It is this skill in making animals of the past, or monsters of fantasy, look & move as if alive that has turned his hobby into a successful job with Hollywood motion picture companies.

"Beginning with inexpensive photographic equipment plus an ability to draw & sculpture, this man worked for 8 years to perfect his technique. He created dinosaurs of all sizes & placed them in settings of strangely exotic prehistoric plants. He molded woolly mammoths, 3-toed sloths, sharp-toothed flying reptiles—and strange monsters born of his own imagination. This last type he used only in his films of pure fantasy, never mixing the imaginary

& the authentic."

The article went on to explain that whether he's filming the attack on a spaceship from Earth or a fantastic monster from Jupiter or a realistic battle between prehistoric behemoths, Harryhausen's first step is to write a scenario. No preliminary research is required if the subject is to be purely imaginary but if it's to be one of his prehistoric productions then he conscientiously researches the flora & fauna, the amphibia &

Herryhausen, in about 1948, holds one of the 5 models of "Mr. Joseph Young of Africa" which he helped the late great Willis O'Brien animate in MIGHTY JOE YOUNG.





Attack of the Skeleton Warrior in 7th VOYAGE OF SINBAD as painted by Michael Grass.



The Fire Dragon breathes out its blazing breath in artist Michael Grass's painted concept from 7th VOYAGE OF SINBAD.

reptilia, before starting his screenplay. "A dinosaur must not only be correctly modeled, it must move in the right way. Moreover, the background must be correct for the geological period in which the monster lived."

Next step: a series of drawings showing the general trend of the action (what we today in 1963 call storyboards). From these drawings, sets are designed & the monsters sculptured.

monsters of metal

A ball-&-socket jointed metal skeleton is the basis of each Harryhausen beast, be it prehistoric or futuristic. Sponge rubber is modeled over the metal frame, directly on the frame, without the use of a mold or cast. The method is Harryhausen's secret, emphasized the 1941 article, and, knowing Harryhausen's reticent



A Collector's Item that's as rare as an Ymir's Egg! Monster drawing made by Ray Harryhausen when only 16!

ways, his lips are probably sealed to this day—with epoxy resin ("one drop resists 2 tons of pressure").

The skin is colored with rubber-adhering paint.

Goat's wool acts as a covering for shaggy mammoths. Wood carved to resemble mastodons' tusks or saber-tooth tigers' fangs are painted to resemble ivory.

Plaster of paris covered with sand, pebbles & rock becomes prehistoric plains. Trees that allosaurs once toppled & plants that brontosaurs once munched are cut from tin or other soft metal. Harryhausen explained that he found metal trees most satisfactory because "they do not jingle during the filming of a scene!"

A funny thing happened as a consequence of my writing the first 2 parts of the Harryhausen Story: I learned that a good fantasy friend

of mine, with whom I'd never discussed Ray before, met him back about 1956. "It was at the time of THE ANIMAL WORLD," reminisced William A. Moore. "I've been interested in paleontology for years, so I went to the studio where Ray had made his ANIMAL WORLD models, learned his whereabouts & called him, inviting him to come see my personal prehistoric museum of some 3000 fossils. As a result, I received a return invitation to visit Ray's workshop. On the walls were the heads of many of the familiar creatures from his early films & they were fascinating to see even tho some of them had begun to deteriorate.

"Ray showed me one of his first experimental home-movies about prehistoric life, in which Tyrannosaurus jumped into the scene, chased Ray himself up a cliff & then proceeded to devour him!"

"Case of biting the hand that animated it," I commented.

Bill Moore made a face as tho a dinosaur had just trod on his toe, then continued: "There was a real treat tacked onto the end of the reel: some technicolor test footage Ray made of his own concept of the first Martian emerging from the space-capsule in Wells' WAR OF THE WORLDS."

Asked what impressed him most about Ray, Bill replied: "His dedication. His knowing what he wanted to do & sticking to it. I never met a man who appeared to have such extreme interest in his work, to the degree that he had poured his entire life into it. And his work is a living testimony to his success."

it's a small (animal) world

Next year, in '57, the new process known as electrostatic Dynamation was unveiled. In an interview published in the New York Times, Hollywood reporter Thomas M. Pryor told how "Mr. Harryhausen let this reporter inspect his studio with its scale models of the Coliseum & Pantheon and even permitted us to touch a model of the creature from Venus. In the picture, 20 MILLION MILES TO EARTH, the creature grows from a foot when it emerges from the ocean to a height of 25', but there it was, measuring about 2' from head to tail, sitting harmlessly on a workbench in Mr. Harryhausen's studio.

"But he wouldn't discuss how he animates the creature, how he brings it together in a thundering wrestling match with an elephant or how he has it charging thru the Roman landmarks & creating new ruins among the old." The only informa-



Model brontosaurus looks on with interest while youthful Roy (1940) draws prehistoric dinosaur bottle as preliminary to filming.

Borborous! Young Harryhausen trims fur of model woolly mammoth.





One Stegosaurus steak—blood red & raw! (ANIMAL WORLD, WB '56.)



tion Mr. Pryor pried out of Ray was that he had "logged 50,000 separate movements with the creature."

Next year, '58, "electrolic" had vanished from the publicists' vocabulary & in conjunction with the promotion of THE 7TH VOYAGE OF SINBAD the Harryhausen effects were hailed simply as Dynamation.

Dynamation! "The most imaginative of the many new & spectacular movie-making processes. Dynamation, the process that brings to vibrant life the magical fantasy of the enthralling Arabian Nights stories in a joyous, exciting adventure into the mysterious world of man's imagination. Bringing all to enthralling & breathtaking life is Dynamation, an original mating of color on a motion picture frame, consisting of animation, normal human action & blue-backing trick foto effects. Before Dynamation was cleared as practical, producer Schneer and special effects expert Ray Harryhausen experimented with it for more than 1 year, filming thousands upon thousands of feet of color film in various tests until they finally achieved what they had been seeking."

Schneer described Dynamation as "a photographic process which combines a live background, in color, with a 3-dimensional animated figure in combination with flesh & bone actors." Dynamation, as opposed to special fx or simple animation, meant that the filmed process shots used for trick camera fx were finally able to be treated in color. Formerly, even the layman's eye could detect where an actor & a scale model blended but in the new process only the most practiced eye could any longer distinguish between the real & the make-believe.

Admire & "student" of Harryhausen, Tim Dillenbeck, explains how one of the trickiest of the trick fx was achieved: "The skeleton fight from Sinbad. The 'skeleton' was actually 8' of rubber & wire. This model was placed in front of a process screen, that is to say, a rear-projection screen, one on which the image is projected onto translucent material from behind. (This avoids shadow from a blocked out image as would happen if projected from the front.)

"The stage on which the skeleton was placed had many holes drilled into it. Thru these holes attachments were inserted for keeping the model from falling over, as it wasn't (and couldn't be) balanced to stay upright.

fighting thin air

Projected on the process screen was a previously shot segment of Sinbad sword-fighting with—nothing. The "nothing" was laboriously to become the skeleton. Ray had the

projector advance just one frame of Sinbad fighting, then he moved his skeleton model & its sword a fraction of an inch & photographed one frame of film. Once more the rear-projector moved a frame, once more Ray manipulated the model's position a tiny bit, then filmed it.

"The finished product: a realistic duel between living & dead."

One all-important quality necessary for the success of such an endeavor: whether art or science, it requires the unusual combination of infinite patience, visualization of action & precision of manual movement that, whether innate or the product of years of practice, makes Harryhausen great.

By 1961 Ray had graduated to: i.e., gradually perfected; SuperDynamation. "This medium," it was explained, gave the screen "a new dimension, made it possible to transform fantasy into living reality without resorting to the use of cartoons or animated drawings." In the film, for example, fascinated audiences saw a giant land crab some 18' across lift a 6' man in one of its huge pincers, while an enormous bee, bigger than a human being, sealed a man & woman into a cell of its huge honeycomb.

hollywood genius

Said John C. Filipe in describing Ray Harryhausen as "the genius behind SuperDynamation", "he is perhaps the greatest visual effects expert in motion pictures. To achieve his magic effects he uses split screen, split-beam camera, inlay photography, true perspective photography, traveling matte process & the synchronization of one or more strips of film with another. This last," Harryhausen explains, "is taking as many as 4 or 5 strips of film from one sequence & blending them into one finished strip to obtain a required visual effect."

"SuperDynamation is a costly process because it is time-consuming. Virtually every scene has to be photographed twice, sometimes 3 times, so that Harryhausen will have all the necessary backgrounds & live action he needs later in his laboratory to synchronize with his animated figures which, by the way, he designs & creates himself. For THE MYSTERIOUS ISLAND he designed the Nautilus, the advanced submarine based on Jules Verne's description." (Art director Wm. Andrews later built both interior & exterior of the 20,000 league submarine voyager on a huge British sound stage.)

Let us pause, now, a moment to regard Ray the man. We get one look at him thru the eyes of a young admirer, Chris Koppel, who reports:

I recently had (around Xmas '62) the great honor of visiting the individual who is, in my opinion, the

HARRYHAUSEN ALBUM



Harryhausen in the clutches of super crustacean, giant inhabitant of THE MYSTERIOUS ISLAND.



Today: Ray Harryhausen after preview of JASON & THE GOLDEN FLEECE, is congratulated by FJA.



Taung Diana, "animated" wife of Ray, studies story of her husband painted out to her in pages of FM by FJA.



Against painted canvas backdrop, Harryhausen (1940) makes setup of metal trees & monsters.



Biting the hand that feeds it! Angry triceratops with master (Harryhausen)

greatest special effects expert there is. He and his lovely wife had come home from England to spend a few weeks in their house at Malibu Beach, Calif. While waiting for Ray to arrive from some studio business, I was shown some of his huge collection of drawings. They were drawn by himself & the late Willis O'Brien. Upon his arrival I showed him some of the animated 8mm shorts I had made & afterwards got to see the plaster cast of his great model, the Ymir. He also showed me a book on THE VOYAGE OF SINBAD which he had made himself, including the entire screenplay & many stop-motion photos from the movie. Finally, of course, I had to leave—there's a limit to all good things. But I'll never forget the day I visited Ray Harryhausen!

with the story of his career that his friend Forry has been presenting in his magazine. We remember Forry from many years ago; in fact, in our son's home there is still a life mask of him that Ray made when Forry was 22. (Next time Ray returns to Southern California I think I'd better have an "animated" discussion with him & see if I can retrieve my lost face! I think it's about time I started wearing that mask—the wrinkles are beginning to show in the present 46 year old model! FJA)

fja on ray

Shortly before returning to the other side of the Atlantic—specifically, Spain—to make THE FIRST MEN IN THE MOON, Ray called me to

wings) . . . to the oceanic ordeal of the Sympiegades (clashing rocks) . . . to the penultimate sword fight with the 9-headed Hydra, the dragon hissing & lashing like a cat-o'-9-tails . . . to the climactic clash of all: the battle with the soldiers of the dragon's teeth, a whole *seventeen* of animated skeletons! Nine times the thrills of the 7th VOYAGE skeleton fight!

He revealed to me that he has no less than 5 fantastic projects lined up at the present time, challenging spectacles of magic & mystery that will keep his fabulous talents taxed until approximately 1970! By then we will no doubt be on the Moon but while our lunar satellite is still an unknown world, an unexplored globe, Harryhausen will next transport us there, via the imagination of H. G. Wells and the animation of his dex-



The master hands at work. Harryhausen and the delicate stop-motion artistry that brings a dragon to life on the screen. Behind the scenes shot taken during production of 7th VOYAGE OF SINBAD.

The widow of Willis O'Brien: Ray was just a young boy when he first came to visit Obie. We liked his enthusiasm & his talent. Young as Ray was, Obie gave him a chance to assist him on MIGHTY JOE YOUNG. Then Ray got together with Ray Bradbury and did THE BEAST FROM 20,000 FATHOMS on his own. He was always an extremely serious boy & seemed to have the weight of the whole world on his shoulders. I rarely saw him smile. Till recently. I think his marriage has been good for him. Mrs. Diana Harryhausen, incidentally, is a direct descendant of the famous Livingstone of Africa. She and her husband visited Egypt on their honeymoon. She is now assisting him as his correspondence secretary.

Ray's Mother & Dad: We're proud of our boy's achievements & pleased

come to the Paramount Theater on Hollywood Blvd. to see the sneak preview of his JASON & THE GOLDEN FLEECE. I rounded up FM's official photographer, Walt Daugherty, and together we drove to the theater & in the roped-off reserved section joined Ray Harryhausen and his wife and Mr. & Mrs. Bradbury. Together we all enjoyed the complete version of JASON, more than will ever be seen when finally released, as it will by then be cut somewhat—but only to eliminate a few slow spots & speed up the action. And there is action aplenty, from the terrifying encounter with the great living bronze god Talos, who is only finally defeated by the tiny mortals when the ichor (life-blood of the gods) is drained from his body . . . thru the capture of the hideous hag-faced screaming harpies (bird-women, witches with

terous digits, to encounter amazing interplanetary & innerplanetary adventure in the sublunarian caverns of the Selenties.

After that?

The hint of a sequel to JASON. Perhaps a return to THE MYSTERIOUS ISLAND.

Something great in the Wells, Verne or mythological tradition.

And surely in the mind of the man who has seen KING KONG a hundred times there must be the ultimate ambition to—remake it in homage to Obie?

But we here at FAMOUS MONSTERS are not waiting till you're old & gray or passed away to praise you, Ray. Congratulations on your past achievements & may you exceed even your own high accomplishments in future ventures into The Animated World.

END

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MYSTERY PHOTO

DEPARTMENT

NO

, the ghastly Guess Shot last issue was not, as one reader thought, THE PHANTOM OF THE FERRIS WHEEL. Right number of letters—6—but wrong words!

The only one who recognized the film & wrote in to identify it was—its director! Kenneth Anger. For the record, the title of his surrealistic color fantasia was . . . THE INAUGURATION OF THE PLEASURE DOME.

The mystery of the Charlie Chan foto, first shown in FM No. 21 and repeated in No. 22, has been cleared up. First reader to joggle the editor's memory & correctly identify the devilish creature was Dan Jenkins of Atwater, Calif., who properly pegged the sinister statue as the one that appeared in DARK ALIBI.

And this issue's Mystery Photo? If you recognize this beauty then do your duty & send in the info. We chose an easy one for a change so half a dozen of you can get your names in print. Perhaps it will help you to remember the picture's title if we remind you that Miss Gruesome Tothsome, seen here, was but one of half a dozen similarly radiant (or should it be spelled rodent?) women appearing in this Astor Picture.

LAST ISSUE'S
MYSTERY





THE KING & i

**BORIS KARLOFF granted me an interview &
it is my pleasure to share it with you.**

by Forrest J Ackerman

NEXT to Lon Chaney Sr., whom I never met, for years the man in monsterdom that I most wanted to meet was Boris Karloff. It was not enough that I had once seen him briefly backstage after a performance in *ON BORROWED TIME* and acquired his autograph on a copy of the anthology he engineered, "And the Darkness Falls". It was not enough that once in my life I saw Peter Lorre, stood next to Charles Laughton, watched Lon Chaney Jr. act, observed Basil Rathbone on a set, regarded a funeral bed on which

Colin Clive lay dead, called Tor Johnson "friend", have seen Elsa Lanchester & Rod Serling & Fritz Lang & Brigitte Helm & John Carradine & Fredric March (Dr. Jekyll) & Spencer Tracy (Mr. Hyde) in person, been in Vincent Price's home, saw Dwight Frye on the stage in *DRACULA*, and that Bela Lugosi & I were friends while the final curtain was slowly descending on his life.

No, above all else I always wanted to really *meet* Boris Karloff, to converse with him a short time, to ex-

press my appreciation to him for the pleasure he has given me in the past 30 years.

Jim Nicholson of American-International was thoughtful enough to arrange it for me late last year. It was during the filming of *THE RAVEN*. Sam Sherman, our editorial director of *SCREEN THRILLS ILLUSTRATED*, was visiting Hollywood from New York, and I took him along to the studio with me. It was Sam who first spotted Karloff. He suddenly nudged me & said, "There he goes now. Now's your opportunity. You



BK, fja & a familiar book.



An autografoto of King Karloff the First.



As the change-of-pace benevolent inventor of THE NIGHT KEY. (Universal Pictures, 1937.)



Undergoing make-up ordeal for role in FRANKENSTEIN—1931.

can catch him in his dressingroom."

i meet my favorite

I high-tailed it to the cubicle into which Mr. Karloff had just vanished. He had just eased himself into a chair when I approached the open door of the little room and, placing one foot on the first stair & inserting my head part way into the room, I asked, "Would it be alright to come in a moment?"

He was very gracious. "Why, yes, of course," he said, his world-famous voice sounding just as it had in THE BLACK CAT, THE INVISIBLE RAY, THE MUMMY and so many others.

I introduced myself as the editor of *FAMOUS MONSTERS*.

"I have a set of your magazines," he replied. This neither flattered nor surprised me as I had visited the set a few days earlier, missed him, and left the magazines in a package on a table for him.

"I have enjoyed your pictures for over 30 years," I said. "Since FRANKENSTEIN—that was about 1931, wasn't it?"

"Yes," he said. "That was about the beginning of it." I knew that, historically speaking, his statement



Heat & horror take their toll in the burning desert, THE LOST PATROL, RKO 1934.

KARLOFF & LUGOSI as MONSTER
& YGOR in CLASSIC PORTRAIT
from SON OF FRANKENSTEIN.
(Universal Pictures, 1939.)





Character study from THE DEVIL'S LABORATORY OF DR. RAMBOW. What?—you don't recognize the title? Ah, yes, that was its German name; perhaps you know it better as FRANKENSTEIN—1970.

his wife, sitting comfortably in front of his hearth in his home in England. Instead of here on this sound stage, about to climb, unaided a steep flight of stairs, then have to clamber up some rubble.

The scene he was about to shoot was practically the end of the picture. It was just after the grand explosion following the duel of wizards. Dust & debris were still falling out of the air (studio workers studiously pumping vile vapors in his direction). He did the scene where he tried to repair or change a dress for his wife by a wave of his hand; unsuccessful, he bowed his head & said, "I guess I just don't have it any more."

60

astute observation

A voice at my side spoke. I had been so engrossed in watching Boris Karloff act that for the moment I had half-forgotten the presence of my friend & fellow editor by my side. "Just don't have it any more" was echoing in my ears when Sam Sherman commended to me under his voice, "Oh yes he does!" And it is indeed true. At 75, Boris Karloff has lost none of his touch, his magic, was far from accurate, for it is recorded that as early as 1916 (in fact the year I was born) he appeared in a picture, THE DUMB GIRL OF PORTICI . . . in 1919 was in the

Doug Fairbanks film HIS MAJESTY, THE AMERICAN . . . acted in Kremik Films' 15-part serial THE HOPE DIAMOND MYSTERY in 1921 and the same year, appeared in THE CAVE GIRL . . . etc. However, I knew what he meant, that figuratively speaking his career began with his immortal portrayal of the Frankenstein monster, and I did not make a point of questioning his statement.

Just then someone opened the door & called him away momentarily to answer the phone. I took advantage of his temporary absence to soak in the atmosphere, to realize that I was sitting in the dressingroom of Boris Karloff and that in a few minutes he, like his indestructible monster, would return!

the return of karloff

When Mr. Karloff did indeed return, I asked him about THE BELLS. "Ah, yes," he replied, "the silent film with Lionel Barrymore. I played a strange physician in it, a practitioner of mesmerism." We might have discussed the picture & other of his early performances but at that moment another individual appeared at his door, a man who turned out to be a mutual friend, producer Alex Gordon. As I recall (and it is too late at 2 o'clock in the morning as I type these words to call & double check it) Alex' brother produced the British Karlofffilm CORRIDORS OF BLOOD that is about to be released in this country. Alex & Boris chatted briefly & then it was time for Mr. Karloff to enact a scene—Roger Corman was calling for him on the set.

the shock of my life

I HAVE seen Karloff in roles like the original RAVEN where he was quite twisted and THE TOWER OF LONDON where he had the bandy legs & club foot and in THE BLACK ROOM but from his TV appearance as host of Thriller I thought of him as standing quite erect, very tall & straight. It was, therefore, a terrific shock to me to observe how truly bent he is in real life. It seemed to me that, walking naturally, he was almost more doubled over, more crablike in his appearance, than I had ever seen him when putting on an act on the screen. At that moment I felt a great compassion for him; in a telepathic world he would have heard in his head a sincerely meant message from me that would have said, "Dear Mr. Karloff, much as I personally love you & want you to live forever & go on acting forever, I wouldn't ask you to go on acting at the age of 75." I wondered why he wasn't 8000 miles away with



Modern RAVEN role.



B.K.—Today.



Ancient RAVEN role.



THE MAN WITH 9 LIVES,
As THE HAUNTED STRANGLER.

his mesmeric attraction—if anything, I would say after witnessing his performance in *THE RAVEN* that he is more powerful than ever.

last minutes with my master

He autographed my photoplay edition of *FRANKENSTEIN* and let Sam & me pose for pictures with him, then he sat on a stool, reading some "wild lines", hamming it up, enjoying himself hugely & making me feel that apparently I was wrong in feeling concern about him. Despite his shortness of breath, the arthritis or whatever it is that curves him so cruelly, he obviously was having fun. Unlike Lugosi, that poor old narcotics-ruined shell of a man in the last years of his life, it is evident that Mr. Karloff does not have to keep going for financial reasons. Like today's elder statesman of singers, Maurice Chevalier, Boris Karloff evidently continues his motion picture & TV career primarily because he loves his work, his fans.

Before flying back over the North Pole to home, he made one more picture now awaiting release: *THE TERROR*, in color. He'll be back later on this year, for further roles with Lorre & Price.

If & when you read the lines of this interview, Mr. William Henry Pratt, I want again to say "thank you". My hat's off to you, my head's in the clouds & my heart's wishing you all the warmest. In these sentiments I'm sure well over a hundred thousand readers of this magazine simultaneously join me.

In chorus we say: "O King, live forever!"

END



Character shot, Universal, 1940.
From ARSENIC & OLD LACE (stage).



YOU AXED F



Ever-popular Chris Lee in a characteristic character pose chosen for ALAN HINES, LEE ROY BROCK & RICHARD RINGO.



Victim of THE GIANT BEHEMOTH (1958) half hides his face from the curious eyes of ROGER NICKELL & JOHN H. ALLOCCA.



The ghostly detached hand from Bert I. Gordon's TORMENTED creeps again for creeps-lovers RANDALL JOHNSTON & ETHEL ANDERSON.

OR IT!

The world famous detective Sherlock Holmes joins our staff this issue in order to help track down readers' requests. Just give him a clue to what you want & that will be his cue to search the far corners of the world to try to locate the scene you're keen to see again. No charge for this service. Write Dept. UX4, 1426 E. Washington Lane, Philadelphia 38, Pa.

MR. SARDONICUS' ring
rings bells for JAMES CONTE,
CAMERON CURTIS, CALVIN
LEE, PHIL SHEPARD
& ROY PHILLIPPE.





Fang man Arturo Domínguez is reprise in his BLACK SUNDAY role for Sinister Sabbath fans GARRY BENORE, THEODORE EASTCOTT & DOUGLAS LEONARD.

Almost buried in the debris of decades is Buddy Boer, looking a little on the decayed side himself as THE GIANT FROM THE UNKNOWN. Never mind, Buddy; JOHN DURHAM, DAVE WHITEMAN and KATHLEEN & TERRY LAHIFF like you!



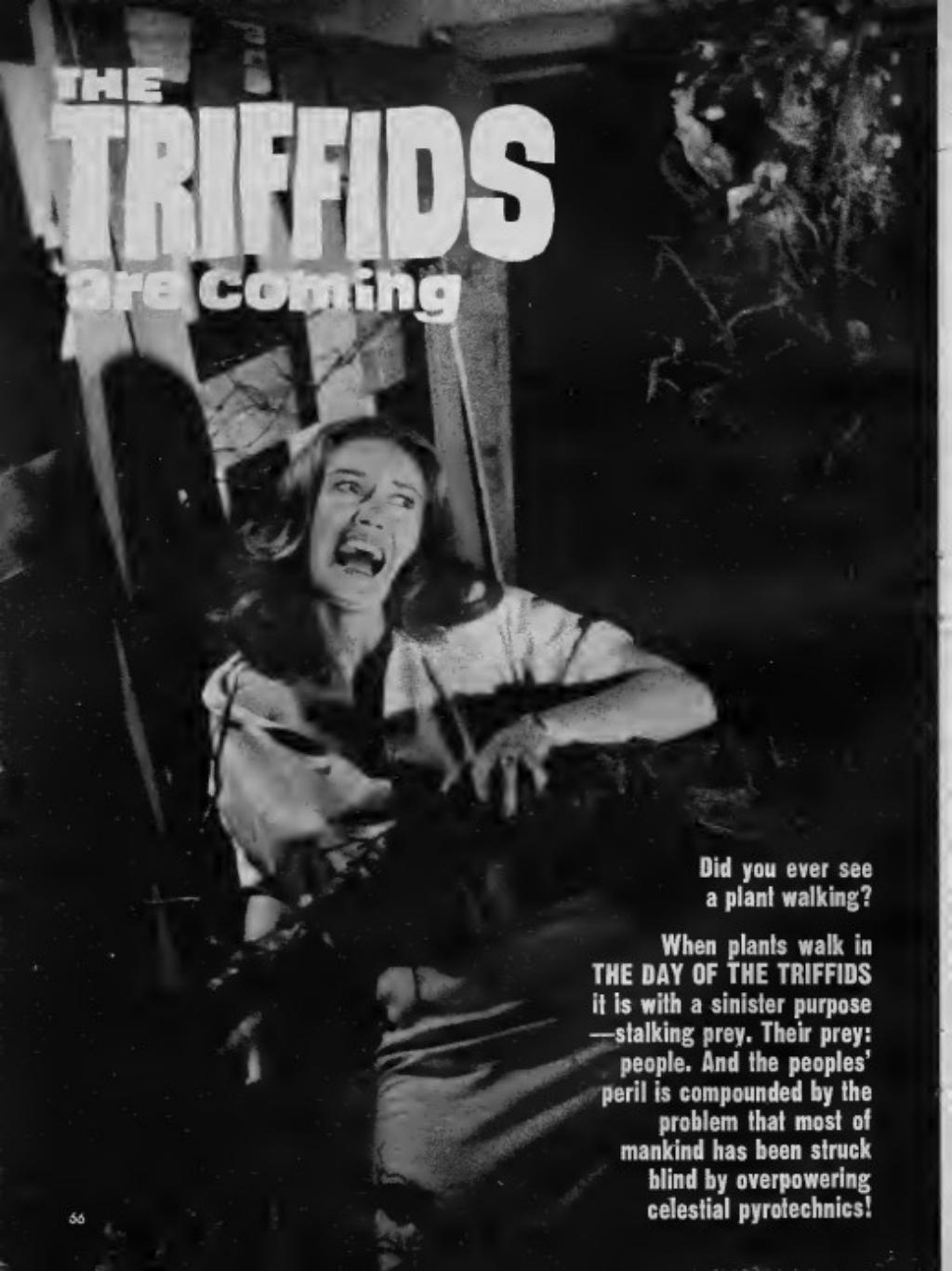


We saved this shot for a long time & at last you asked for it. SHARON MUNCE! Just for you, Sharon: just for you—the alchemist & his laboratory from the Anthony Quinn version of THE HUNCHBACK OF NOTRE DAME.

THE

TRIFFIDS

are coming



Did you ever see
a plant walking?

When plants walk in
THE DAY OF THE TRIFFIDS
it is with a sinister purpose
—stalking prey. Their prey:
people. And the peoples'
peril is compounded by the
problem that most of
mankind has been struck
blind by overpowering
celestial pyrotechnics!



Mervyn (Dead of Night) Johns, left, and Howard Keel seek death-dealing plants, unaware that the creeping triffids are close behind them.

A watchman in a greenhouse is badly frightened when he first sees the man-killing Triffid plants.

WHEN leading London sci-fi author John Wyndham wrote his science-fictional best-seller "The Day of the Triffids", little did he dream what problems he would present to technicians in transferring the creepy concept to the screen.

DAY OF THE TRIFFIDS is now in its 2d year of shooting & the end is not yet in sight. "They've tried every kind of triffid," reports Mike Connolly of The Hollywood Reporter: "rubberized trees with humans inside . . . animated trees . . . electrically operated trees . . . but nothing seems to work." Concludes Connolly: "Sole solution now, it appears, is to use real triffids."

Writing in the CLEVELAND PLAIN DEALER, W. Ward Marsh, one of the nation's top movie columnists, tells a strange story headlined "PLANTS CARNIVOROUS — HORROR TALE GROWS FROM TRIFFID SEEDS":

Late yesterday afternoon there





This is the artist's conception of a Triffid, fast-growing, lethal plant which threatens to annihilate mankind.

THE DAY OF THE TRIFFIDS

came to this desk a large packet containing 6 seeds. It is so unusual to get a seed from anyone except the US govt that I examined these closely.

Then I read the frightening notice on the outside of the packet, which is, "These seeds are reputed to be from one of the rarest plants ever known.

"They (the seeds) are believed to have been brought to earth on meteorites.

"WARNING! Under certain conditions the Triffid plant will grow to tremendous height, bigger than a man, and become a carnivorous destroyer whose attack is deadly to all living things.

"This occurs especially when certain cosmic influences come into play, as when the earth passes thru a dense cloud of meteorites. There is no known defense or antidote for an attack by a Triffid.

"Beware of THE DAY OF THE TRIFFIDS! Plant these seeds at your own risk. Watch the plants' growth carefully & if they show carnivorous tendencies they should be destroyed immediately."

So, if I have not been ingested by Easter, you will know that the set of Triffids I have received is either a bum lot or else did not get the full benefit of mutation & are harmless.

Actually, they look suspiciously like sunflower seeds dyed green and I am tempted to eat them. Of course, if they should turn out to be Triffids and began to grow as soon as I had eaten them, I'd be in a heck of a horror film, wouldn't I?

Judging from the stills on this forthcoming Allied Artists release, we're all going to be in for a heck of a horror film when the triffids invade our neighborhood theaters. The book was great; if the movie adaptation does justice to it, it should be first rate. Philip Yordan, an Academy Award winner who scripted the screenplay of THE TIME MACHINE, is the producer, so we're hoping THE TRIFFIDS will be "triflik".

END



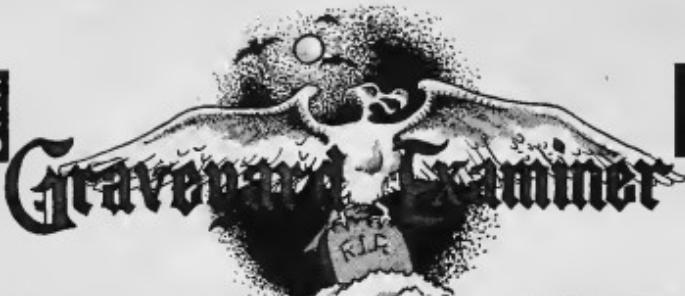
Haward Keel desperately fires at one of the mobile plants with a specially designed gun.

Fire is one of the few effective weapons used against the fantastic plant-of-death.



THE DAY OF THE TRIFFIDS

CREATURE
FEATURES



FINAL

DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

The Phantom Speaks!

Dear Editor,

This ghostly greeting is being written from the Catacombs of the Paris Opera House where I live. Here in the dark and mysterious regions of the Opera I play my immortal concerto and I seek vengeance on the hated world above me.

I really exist! I am not a ghost, nor am I a creature of the imagination of the artists, or a product of the brains of the young ladies of the ballet or anyone else connected with the Opera House. Yes! I exist in flesh and blood, although I assume the complete appearance of a real phantom.

I am a pathetic creature, a hideous outcast and a figure of tragedy in the highest sense. My face is one of ultimate ugliness and that is why I must wear a mask whenever I wish to go up to the world above me.

With a being like myself in the Opera House, it takes only a shadow or a sound backstage to throw the performers into flight. And when I send a note to the Opera's star female singer, telling her not to sing, she dares not disobey it and pretends to be sick so that my favorite, Christine, can sing instead.

On one such occasion the star female singer defied my order to miss a performance and I had to demonstrate my power. At the height of the star's performance I made the house lights flash on and off. Then everyone heard my voice throughout



This Exclusive Photo of the Phantom of the Opera delivered to us by his faithful servant, Duane Frederick Barey of Olean, NY.

the auditorium as I shouted "BEWARE! SHE IS SINGING TO BRING THE CHANDELIER DOWN ON YOU!" And the audience screamed and began to panic as I made the giant crystal chandelier come crashing down into the middle of the packed theater! I laughed at my victims pinned beneath the chandelier, their arms and legs smashed, their cries of

pain echoing throughout the theater.

I will never forget the time I kidnapped Christine from her dressing-room. As usual I had my face hidden by a mask. I took Christine down a long flight of old wooden stairs until we came to a great black horse. Then I placed Christine on the beast, and I led it down through the many twisting caverns beneath the Opera House until we came to an underground lake. There, in a small boat, I paddled my captive across the dark waters to my hidden lair.

A lone in my private world, I showed Christine the coffin in which I sleep. "It reminds me of the other dreamless sleep that cures all ills forever," I told her, meaning death. Then I played the organ for her. My music was so beautiful that Christine could not resist the temptation of seeing my face. Mistakenly she imagined it must be so handsome. And so without my knowing it, she slipped up behind me and removed my mask.

In a trauma of terror Christine fell back against the wall as she gazed on the naked face of horror!

"Look!" I cried. "Feast your eyes upon my cursed ugliness! Take a real good look. Then you can tell everyone in the Opera House that you saw the handsome face of THE PHANTOM OF THE OPERA! and that from head to foot I am the living incarnation of—Death!"

Stop The Press!

No, that's not right—stop the press! Ronald R. Matthes announces the formation of monsterdom's own Amateur Press Association. Do you like pressing amateurs? Then Ron's revelation will hit you right where you live—whether it's in Transylvania or Timbuctoo. Seriously, Ron's idea of an "apa" for monster fans sounds like a (super) natural to your Friend Perry who for many years himself was a member of the original Fantasy Amateur Press Assn., contributing a periodical whose name was slightly bigger than the publication itself!—namely, *Fantasticonglomeration* (Gloom, for short, son of Blob). For details about the MAPA send a s.a.e. to RONALD R. MATTHIES, 674 N. Grove St., Banning, Calif.



Steven Jochberger, editorial consultant for FAMOUS MONSTERS OF FILMLAND, discusses DRACULA feature with friend James Fleming.

ASK ERIC

by Eric Hoffman
The Answer Man

A free service to readers of FM. We cannot reveal the home addresses of stars like Boris Karloff & Vincent Price nor personalities like Ray Bradbury & Robert Bloch, nor undertake to answer questions that would take a Univar a month. But for reasonable requests (see following examples) Eric will be happy to consult his own (and Donovan's) brain for answers.

David Aquino: 1. Under what title was the film originally referred to in FM as CITY OF THE DEAD finally released in the USA? Ans. This British chiller starring Christopher Lee was known in America as HORROR HOTEL ("just ring for door service!") 2. Who played the grousse Karl in BLOOD OF THE VAMPIRE? Ans. The man with the twisted face &



Prison Jockey in
BLOOD OF THE VAMPIRE



Richard Carlson
in THE MAZE

popping eye was Victor Madsen. 3. How many horror films have been made by Hammer Films? Ans. Their record is 18 to date. 4. Who played Dracula in RETURN OF DRACULA and BLOOD OF DRACULA? Ans. Veteran actor Francis Lederer was the undead one in RETURN but the Count didn't make a personal appearance in BLOOD. 5. Who was the Monster in FRANKENSTEIN 1970? Ans. In the opening

was Garna, the aide to the wizard Pendragon.

Steve Vaite queries, "Who released, when, who directed, starred in & who wrote the original story of THE MAZE?" Ans. THE MAZE was released in 1953 by Albee Artists. William Cameron Menzies of THINGS TO COME fame directed the film. The original story was authored by Maurice Sandor and sci-fi fan Richard Carlson starred in it.

BRADBURY MEETS GODZILLA

Of course Bradbury does not really meet Godzilla, that would be a little on the ridiculous side; but Editor Keith Nordstrom just wanted to make sure you're paying attention. Actually, he has Bradbury & Godzilla together under one cover, Bradbury with a short story, Godzilla being interviewed (via his director), in the first issue of the new fanzine, FANT! "Fanti," its editor

tells us, "stands for Fantasy, the Fantastic, but most of all, Fans. Each issue will try to have something from the professional world & something from the amateur world of science-fantasy. Each issue will delve into Pandora's make-up box & pull out a few secrets." So, Bradbury, Godzilla & make-up fans, get that first issue now, only 17¢ from Keith at 301 Mast Ave., Santa Cruz, Calif.



AT LAST: The second issue of the fantastic fanzine HORRORS OF THE SCREEN, is now available to horror fans everywhere. Long awaited by readers of the first issue, HORRORS two will contain the first serious review (20 pages with photos), of the HAMMER film classic HORROR OF DRACULA. Other terror treats in this big (48 page) issue include a letter from Christopher Lee to his fans, new reviews of THE PREMATURE BURIAL, and the original DRACULA. The biography of horror personality Bela Lugosi will also appear, written by the president of the EL fan club. This is one issue you can't miss. Order now. Send your name with \$9 to ALEXANDER SOMA, DFM, 619 UNION AVE., BROOKLYN 11, N. Y. HURRY!

HAUNT AD DEPT.

(Note: the abbreviation "sac" scattered throughout ads means seller requests self-addressed stamped envelope. Actually, it is a courtesy to include same with your in-

quiry whether asked or not.)

SWAP—some famous horror books for pic of Chaney & Lugosi. Avery Lynch, Rte. 4, Bristol, Va. . . HIGH-EST BIDDER—copies of a 1945 edition of "The Old Dark House." DAVID JIMENEZ, Sly Hill Rd., West Branch, NY . . . SOUNDTRACKS from horror (Frankenstein's specialty) and Tarzan movies; see for info & price list. PAUL ROBINSON, Pequannock, NJ . . . TARZAN OF THE APES—1918 edition. Send bids to MICKEY GREENE, Gen. Del., Seattle, Wash. . . STILLS, posters from sci-fi & horror films sought by CLAUDE POIRIER, 113 St. Jean Baptiste, Oka, Quebec, Canada. Claude has some sci-fi comics for sale—see for list & prices . . . EXCLUSIVE FOTOS—10 monster stills (4"x5") of FM Make-up Contest Winner VAL WARREN as DRACULA and the WEREWOLF—plus autograph of Val in real life—all for Only \$2! G. SCHUURKAMP, POB 1464, North Sydney, Nova Scotia, Canada . . . BURROUGHS—hardcovers & paperbacks wanted by DARYL McMICELLEN, RR #1, Hannibal, NY.

BACK ISSUES of FM wanted:

13,5,6—DARYL COTTON, 1204 Second St., Moundsville, W. Va.

1 thru 8 & 10,11,13—MIKE GARRETT, 6501 Third Ave. S., Birmingham 12, Ala. He also wants SPACEMEN 2 thru 5.

1,3,4,5—in good condition. \$2.50 offered. FRANK KURKOWSKI, 23 Colonial Rd., Peabody, Mass.

#1 (\$2 offered)—BOB ALPHONSE, 83 Barbara Lee Dr., Trenton 9, NJ.

1,2,3,4 (good condition)—

HAUNT AD

CHAS. FOXX JR., Rm. 342,
Long Island Bldg., 85, Paul's
College, Lawrenceville, Va.

#1 mint (\$3 offered)—
REG. HARTT, Chipman,
New Brunswick, Canada.
Also wants 3,4,5,6.

1,3,4,5,6—DENNIS STE-
VENS, 238 Guernsey Ave.,
Columbus 4, Ohio. \$2.25
apiece offered.

#1 (very good condition)
\$3 offered by GARY ED-
WARDSON, 3126 Sixteenth St.,
San Francisco 3, Calif. For a
copy in v.g.c., Gary will pay
\$2 apiece for 3,4,5 and \$1 for
#6.

1,3,4,5,6—MICHAEL KA-
TIN, 1 Placid Lane, Levittown, NJ. Mike says no sac
necessary. He would also like
to acquire an autograph of
BELA LUGOSI.

1,3,4,5,6—\$2.50 per issue of-
fered by HAROLD SOM-
MERFELDT, 711 Elm Ave.,
San Bruno, Calif.

#1 (\$2)—GEO. MILUS,
Laurelwood Rd., Pottstown,
Pa.

1,3,4,5—DON MILLER, 5717
NW 47, Oklahoma City 22,
Okla. Don's need is "dire"
and he'll go \$2.50 or higher
for these in fair to good con-
dition.

1,3—GREG NAGEL will
pay \$1.50 & \$3 respectively;
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3,4—\$2 ea. offered by LE
ROY BROCK, 10807 Moreno
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1,3,4,5,6—\$1 apiece offered
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Terrace, Albany, Ore.

1,3,4,5,6—will trade model
dinosaurs, cavemen, etc. for
same. DAVID HEIDMANN,
Rte. 3, Box 68, Athens, Wisc.

DAN JENKINS, 3435 Fern-
croft Rd., Atwater, Calif. has
3 copies of #M #1 for sale
to the highest bidders. Dan
also has some posters for
sale; see . . . OVER 100 pocket-
books for sale. By Bloch,
Bradbury, Verne, Kuttner,
etc. Horror, classic sci-fi,
grisly comics. Popular prices.
List for sac KEITH NORD-
STROM, 301 Mott Ave., Santa
Cruz, Calif. . . HORROR
MOVIE POSTERS for sale
by BILL OBBAGY, 11816
Forest Ave., Cleveland 20,
Ohio . . . C. "ZACHARY" LEE
of 87, Flat C, Ribstone Rd.,
Quinton, Birmingham 32,
England, would like to meet
fellow filmonster fans . . .

HAND DRAWN MONSTERS
(your favorites to order
made on money back guar-
antee (if not satisfied) for
\$1 apiece from C. W. PAR-
SONS, 8001 Third Ave., De-
troit 2, Mich. . . SCIENTI-
FICTION POCKETBOOKS for
sale 20¢ ea., 2/\$3: INVA-
SION OF THE BODY SNAT-
CHERS, LOST WORLD,
TIME MACHINE, FORBIDDEN
PLANET, ISLAND OF
DR. MOREAU, STEVE HER-
GER, 2055 Creston Ave.,
Bronx 53, NY . . . SCRAP-
BOOKS being scrapped
would be appreciated by
LOU HAMELL, 303 W. Wil-
shire, Fullerton, Calif. If
they contain ads of horror
films, reviews of monster
movies, pix from fantaflix,
etc. Lou would like to hear
from you if you have stills
& posters available on
FRANKENSTEIN, KONG,
Chaney, Karloff, Lugosi, etc.
Oh, yes, and pressbooks . . .
WALLET WALLOPS! Small-
size pix of your favorite
monsters (you name 'em)—
25¢ ea. from MIKE AGEE,
11340 Oklahoma, Hollydale,
Calif. . . PHANTOM OF
THE OPERA (photoplay edn.
with Chaney Sr. pix)—bids
accepted by DAVID JENSON,
23 Muir Lane, Willits, Calif.
Copies of A. Merritt's "Burn
Witch Burn" (1933, basis of
DEVIL DOLL) also available
. . . FREAKS—5 stills from
Tod Browning's terrifying
film. Highest bidder takes
from GARY PATTERSON,
Box 142, Gilmer, Texas . . .
BRIDE OF FRANKENSTEIN
—50¢ film (8mm), \$1.75. Used
Magnavector, \$3.50. Add 25¢
for shipping charges on ei-
ther order. STEVE ZBRA-
NICK, R.D. 1, Washington
Advance, Freehold, N.J. . .
LOST WORLD—paperback,
would like to trade for pocket-
book of DRACULA. BARRY
RUSSELL, 321 North St.,
Saxton, Pa. . . The last man
to see Bela Lugosi alive now
offers to share rare memo-
ries with you at a remark-
ably low price. Made from
the master mold, to your order
(allow 3 weeks for de-
livery), a 7½" statuette of
Lugosi in his greatest char-
acterization, Dracula. This is
not the do-it-yourself Drac-
ula kit now nationally avail-
able but an authentic colored
reproduction of the same
Hungarian-modeled statu-
ette given to only 25 of his
friends during Lugosi's life-
time. Only \$5 postpaid from

Dracula Statuettes, Box 2691
South Sta., Van Nuys, Calif.
. . . JULES VERNE'S LIFE
—a hard cover book for \$2.50
or will trade for 6 horror or
sci-fi pocketbooks. JIM RUN-
KA, 240 Southworth St. S.,
Welland, Ontario, Canada
. . . FU MANCHU books for
sale. Bids to GARY DREH-
ER, 6402 Ridge Rd., Clarendon
Hills, Ill. . . DRACULA
—hardcover First Edition for
sale by JERRY YOUNKINS,
837 Notre Dame, Grosse
Pointe 30, Mich., who would
also like to purchase stills
from all Hammer Films . . .
MUMMY and HUNCHBACK
of Notre Dame comics for
sale; see for price list. LAR-
RY ALDRICH, 3325 Nottaway
St., Norfolk 13, Va. . .
BORIS KARLOFF—all pix,
articles, anything on him
wanted by SUSAN MUNSEY,
1756 Carlton Ave., E. Cleve-
land 12, Ohio. In return she'll
try to send things about
your favorite . . . FRANKEN-
STEIN'S MONSTER—stills of
Karloff and all other actors
who've played the role wanted
by RICHARD CULLY, 650
Page Ave., Lyndhurst, NJ.
. . . METROPOLIS—beautiful
crystal-clear 8" x 10" glossy
still of the greatest city on
earth in the 21st Century.
An inspirational foto from a
legendary classic, a fabu-
lous \$5 bargain for only \$3.
One should be framed in ev-
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Enough to fill all orders.
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N. Highland Ave., Fullerton,
Calif. . . SIR CEDRIC
HARDWICKE — glossy foto
of him from HUNCHBACK
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SCI-FI & horror pocketbooks
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25, NY . . . FILMONSTER
FANZINES wanted by BEN-
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35, Calif. New publishers,
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MATING PUPPETS "sorely
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ductions, 1020 NE 185 Ter-
race, Miami 62, Fla. . . LON
CHANEY—masked or un-
masked—as THE PHANTOM
OF THE OPERA would be

greatly appreciated, "if the
price is right", by OWEN
CARNEY, 143 Garfield Ave.,
Bridgeport 6, Conn. . . FMs
4, 5, 6 for sale (?) by DAVID
TUTTLE, 108 Campus Dr.,
North Snyder, Buffalo 26,
NY. It takes a brave person
to admit such a thing in
print! . . . WEREWOLVES—
if you dig 'em, plant a stamp
on a letter to KEN FERRIS,
3250 Jasper St., Philadelphia
34, Pa. . . FREE CATALOG
of seconhand horror, mys-
tery & sci-fi books for sale to
GARY SCHWINDER, 9-12
Fair Haven Pl., Fair Lawn,
NJ. . . ANOTHER BRAVE
SOUL is VINCENT MIS-
CIONE, 41-28 73rd St., Wood-
side 77, Long Island, NY,
who will be mobbed when
the world learns he has FMs
3, 4, 6 that he'll let go of!
. . . MONSTER PAINTINGS,
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cover books for sale; see to
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& SPACE FILMS—over 250
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Complete features or 1 reel.
Sound & silent, Chaney Sr.,
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. . . RECORDS—horror &
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\$1 apiece plus postage;
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and postage. For further in-
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. . . MONSTER PAINTINGS
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Balley Ave., Bronx 63, NY
. . . TARZAN—hardcovers &
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HALL, Lincolnville, Maine
. . . JACK DAVIES TERROR
COMICS wanted by CAROL
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CLUBS & FANZINES

THE LON CHANEY FAN
CLUB, "which actually hon-
ors most of the outstanding
names in the field of mon-
sterology," says its presi-
dent, is open for membership
thru the mail. Send "sac" to
BRIAN CLEARY, 223 Kent

Place Blvd., Summit, NJ, for details.

JOSEPH BRAZON, 1489 Centre St., Roslyn Dale 31, Mass., announces THE SOCIETY OF FANTASY & SCIENCE FICTION, formed "for all aficionados of fantastic movies & stories." Club publishes a monthly organ called *Fantastic Bulletin*. Send see for info.

Just plain HORROR is the name of a mag put out by JEFFREY CREEN and a friend. Contact Jeff for details at 1735 Ave. E., Ft. Madison, Iowa.

THE FORRY ACKERMAN FAN CLUB has "monster paper, contests, ads, a club card, wall plaque & free club mag," advises JERRY N. WEIST of Route 5, Wichita, Kans. If you have a brave heart you might investigate this club; so far, FJA has been afraid to.



KALEIDOSCOPE is a thrilling quarterly fanzine of over 50 printed pages, loaded with fotos of Lon Chaney, Flash Gordon, and Ray Harryhausen creations, featuring an interview with Buster Crabbe, and an article on "The Fantastic Worlds of Edgar Rice Burroughs" written & illustrated by FM's Amateur Make-up Contest Winner No. 1, Val Warren. This is a topnotch effort that has your editor's unqualified recommendation. The first issue may be had by sending 50c to DONALD SHAY, 8 Wintergreen Ave., MD 15, Newburgh, NY.

HORROR LOVERS' FAN CLUB . . . for those who can "really appreciate the strange, bizarre world of horror." President MICHAEL B. LEIBOWITZ promises "exciting benefits, informative bulletins, monster fests." Write him at 1635 Car-

roll St., Brooklyn 13, NY. THE GARDEN GHOULS—dishes \$150 a year, includes all back issues of the club pub plus sub. DAVID KEIL, 38 Slocum Crescent, Forest Hills 75, NY.

SPACE-MONSTERS, a new fanzine, 40c for first issue. AIELLO PUBS. INC., 420 Mauch Chunk St., Pottsville, Pa. Also available from same publisher, GRUESOME CREATURES, 35c.

MONSTER-TIMES, 10c a copy for "the fan monster newspaper", mimeoed, from SCIENCE-FICTION TIMES, INC., POB 115 Solvay Branch, Syracuse 3, NY.

THE FANTASY JOURNAL, 15c a copy (and well worth it—FJA) from JIM HOLLANDER, 976 Oak Dr., Glenco, IL.

FAMOUS CREATURES, 20c a copy from JOHN BERRY, 35 Dusenberry Rd., Bronxville 8, NY.

STEVEN MAURO of 71 Harding Dr., New Rochelle, NY, has a FRANKENSTEIN club 4 years old.

CANTON, OHIO, creature lovers should contact JEFFREY STOLL, 1004 Clarendon Ave. SW, Canton 10, giving him your address & phone number, if you'd like to join the CLAWS OF HORROR Monsters Club. No money necessary. You'll get a letter and, later, surprise monster items.

TRANSYLVANIAN MOVIE-MAKERS, INC. is open for membership. Dues \$1 annually. Clubbulletin issued bimonthly, featuring monster movie ideas, articles on how to make fleshish films, etc. Contact JOHN VIA, 725 Fourteenth St., Ashland, Ky. WITCHES OF WICHITA, contact RICHARD JURGENS, 103 E. Norris, Wichita, Kans., concerning formation of a local monster club.

THE SCIENCE-FICTION CLUB solicits members via HELEN CLARK, 2317 Highland Ave., Birmingham, Ala.

FRANKENSTEIN INC. is open for joining; see to DICK JULIANO, 219 W. Wilson Ave., Somers Point, NJ.

THE COFFIN BANGERS will send you a membership card and Secret Monster Code in return for your sac to STEVE ZBRANAK, RD 1, Washington's Advance, Freehold, NJ.

CLASSIC HORROR CLUB UNLIMITED invites you to join. Nosoepaper & assorted

monster material offered to see to JIMMY SHREDERS, 3525 T St. NW, Washington 7, DC.

THE CYCLOPS CLAN can use new members. No fee, just an sse for details to GLENN ENLOE, 718 E. Kansas St., Independence, Missouri.

THE MONSTER CLUB of Dallas may be contacted via MILE ELLIS, 8292 McCommas, Dallas 14, Tex.

THE INTERNATIONAL BELA LUGOSI FAN CLUB, President BILL OBBAGY tells us, "is dedicated solely to the memory of the late horror film star, who today has more admirers & fans than any time during his life. Members receive attractive certificate, foto, membership card, penpals & details on excellent clubzine *The Bela Lugosi Journal*." Initiation fee 75c. Inquire 11816 Forest Ave., Cleveland 20, Ohio.



BILL "BELA" OBBAGY (right) and friend

KARLOFF-LUGOSI-CHANEY HORROR SOCIETY c/o JOHN B. PICKENS, 2315 W. Luckey Lane, Phoenix 15, Ariz.

COOL GHOULS c/o IRA SOLID, 20-20 Seagire Ave., Far Rockaway 91, NY. Free pix of Zach.

CURSED—first issue for 10c from ARNOLD KATZ, 96 Patton Blvd., New Hyde Park, NY. Features an article on FM in addition to fiction.

THE LOUP-GAROUS—anyone over 10 years old invited to join. Send name, address & phone # to LESLIE HILL, 4313 Thirty-ninth, Lubbock, Tex.

DRACULA FAN CLUB & PUBLISHING CO.—see to BILL HAYGOOD, Pres., 2233 Chateau Way, Livermore, Calif. for card, membership paper & rules. Add 25c & 2 stamps, get copy of sci-fi story "The Vacuum Man".

The latter is guaranteed to be good clean literature.

THE HAUNTED HILL HOUSE HUNTERS—a club dedicated to recent movies. See to DAVID JIMENEZ, Sly Hill Rd., West Branch, NY, brings you membership card, ink drawing & club newspaper, Thrill.

THE PANZINE EQUIVALENT of FM & SM is what's aimed at by ROBT. VILLARD, 2018 Merle Dr., Montebello, Calif. Contact him with an sse for further details.

MONSTER INC. CLUB—\$1 a year (brings you a monthly noosepaper) from PAUL BECKER, 4838 West End, Chicago 44, Ill.

FIENDS INC. \$1.20 per year. Details for sse to RICHARD VAN KLINK, 18913 Natalie Court, Castro Valley, Calif. For fans of Karloff, Lugosi, Chaney, Price & Lorre.

SHOCK INC., "an organization that will truly benefit the amateur writer, editor, poet, painter, publisher of stories, fanzines, poems, monster mags and pictures & portraits, and presidents of clubs dealing with horror, sci-fi, adventure & mystery." \$1 annual dues. A service club. Contact R. J. HALLEN, 811 E. 157 St., Cleveland 10, Ohio.

TRANSYLVANIA GHOULS

—membership 25c or a still of a monster for the club museum. THOS. WHITMIRE, 1265 Hillview Dr., Menlo Park, Calif.

LAGOON MONSTERS c/o JOS. CLINTON WOODELL JR., 805 Adams St., W. Norfolk, Va.

THE GORE ASSOCIATION c/o CHRIS GOFF, Rte. 2, Box 20, Glade Springs, Va. Sse.

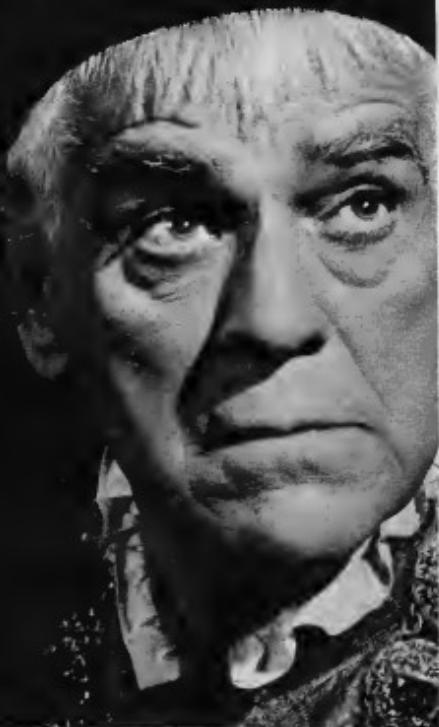
THE MONSTERS OF DETROIT c/o DAVID SZUREK, 6328 Perkins, Detroit 10, Mich. \$1.50 covers year's membership & subscription to clubzine Demons Unlimited.

MONSTERS FAN CLUB c/o JOHN WASH, 4708 Phlox Lane, Minneapolis 24, Minn. FRANKENSTEIN MONSTER CLUB c/o PAUL ROBINSON, 2 Turnpike, Pequannock, NJ. Sse.

MONSTERS INTERNATIONAL is now over 90 members strong. Fans interested in joining should contact ROBT. BELL, 336 E. 166 St., Bronx 56, NY.

HELL OF FLAME

Never To Be Forgotten Faces
in the Horror Hall of Fame



Erich von Stroheim, the human beast with the bullet head, the man who committed *THE CRIME OF DR. CRESPI* for Edgar Allan Poe, who created the soulless siren Alraune in *UN-NATURAL*, who played the mad scientist in *THE MONSTER AND THE LADY* (version No. 1 of *DONOVAN'S BRAIN*). We see him here in a horror role from an unidentified French film.



The year: 1925.
The man? He of the 1000 faces.
This face: Dr. Ziska.
The characterization: mad surgeon.
The film: THE MONSTER.
The moral: *Lan Chaney Shall Not Die!*



HIDDEN HORRORS



In a way, *7 FOOTPRINTS TO SATAN* (First National, 1929) is a rarer film than *NOSFERATU*, *VAMPYR*, *WAXWORKS*, *THE WEARY GARTH* and some of the other older silent classics. Of course, it was not a classic—its author, A. Merritt, saw it & is reported to have wept.

Still, it had its moments; and, still-wise, should be quite interesting—if one could ever find any stills from it. Tracking down scenes from *7 FOOTPRINTS TO SATAN* is about as tough a job as locating Easter eggs on Easter Island. However—above & below—for your edification, we've done it.

The novel should have been made again—seriously—when Sydney Greenstreet was alive. He would have been the ideal Satanic Majority. The late Laird "Lodger" Cregar wouldn't have been bad. Even the former, fatter Raymond Burr would have done.

Probably what will happen is that one day American-International will re-film it with Peter Lorre as the modern Lucifer and Vincent Price as his adversary.

MYSTERY LINES

Here are direct quotations from some of the most famous monster films ever to come out of Horrorwood. Try your hand (or claw) at identifying them. Match up the lines with the people who said them, and the film in which it was said.

By Steven Jochsberger

1. "For fifteen years I've rotted in the darkness, waiting not to kill you, but to kill your soul . . . slowly."
2. "You stay . . . We belong dead!"
3. "The brain that was stolen from my laboratory was a criminal brain!"
4. "Baron Frankenstein, we come to meet you not to greet you!"
5. ". . . and here's one for Sherlock Holmes! There was enough Formic acid in his body to kill 20 men!"
6. "Since you deny the powers of the supernatural, let us say that the door wasn't locked."
7. "Even a man who is pure in heart and says his prayers by night, may become a wolf when the Wolfsbane blooms and the moon is full and bright!"
8. "For you my friend, they are the Angels of Death!"
9. "Children of the night, oh what music they make!"
10. "No Fritz, he is not dead but only resting . . . waiting for a new life to come!"

Answers

1. Bela Lugosi to Boris Karloff in *THE BLACK CAT*
2. Boris Karloff to Ernest Thesiger in *BRIDE OF FRANKENSTEIN*
3. Edward van Sloan to Colin Clive in *FRANKENSTEIN*
4. Mayor to Basil Rathbone in *SON OF FRANKENSTEIN*
5. Coroner to James Arness and James Whitmore in *THEM!*
6. John Carradine to Onslow Stevens in *HOUSE OF DRACULA*
7. Evelyn Ankers to Lon Chaney in *THE WOLFMAN*
8. Bela Lugosi to Robert Frazer in *WHITE ZOMBIE*
9. Bela Lugosi to Dwight Frye in *DRACULA*
10. Colin Clive to Dwight Frye in *FRANKENSTEIN*

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SHOCK MONSTER

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NEW!

MONSTER HAND

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GIRL VAMPIRE

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SIDE VIEW

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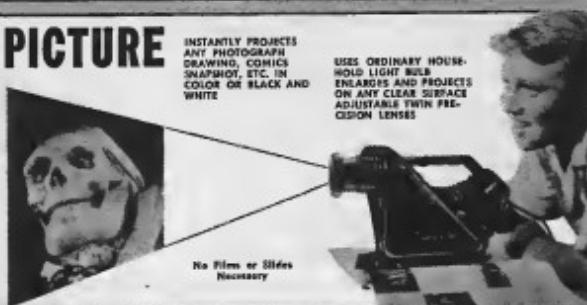
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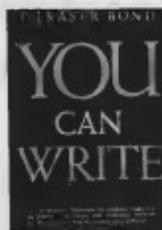
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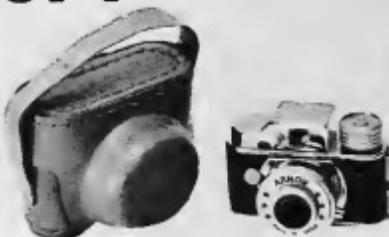


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